

ETUDE MUSIC MAGAZINE

OCTOBER 1922

Price, 25 Cents

\$2.00 a Year

My Funniest Experience in Grand Opera
By FAMOUS ARTISTS

The Human Element in Piano Playing
ERNEST SCHELLING

THEO. PRESSER CO., Publishers
PHILADELPHIA, PA.

A Wealth of Suggestions for Those Seeking Dependable Music Publications for Teaching Purposes

Compiled with care to assist Teachers, Students, Professionals and Music Lovers in choosing material for the new season

PRIMERS—RUDIMENTARY WORKS

[illegible]

PIANO INSTRUCTORS

[illegible]

PIANO COLLECTIONS—FOUR HANDS

[illegible]

VIOLIN MATERIAL

ALQUINI, H. R. Practical Method for the Young Violinist, 2 vols.	120	LEVENSON, C. Selected Studies in Second and Third Positions	125
BEEMT, H. VAN DEN. Scale and Chord Studies, 2 vols.	120	<i>Third Position</i>	125
BELMONT, J. R. Violin and Viola, 2 vols.	120	<i>Fourth Position in the Fourth, Half and Fifth Positions</i>	125
BELMONT, J. R. Violin and Viola, 2 vols.	120	LIBER, J. S. <i>Modern Violin</i>	125
BIMBA, E. J. <i>Violin</i>	120	LINDING, THEO. <i>Modern Viola Studies</i>	125
DE BEEROT, C. <i>Method for Viola</i> , Vol. 1	120	<i>Part I: First Days to Ten Violins, Op. II</i>	125
DE BEEROT, C. <i>Method for Viola</i> , Vol. 2	120	SCHRADIECK, H. <i>Scale Studies for Viola</i>	125
DE BEEROT, C. <i>Method for Viola</i> , Vol. 3	120	<i>Technical Studies</i> , Vol. 1	125
DE BEEROT, C. <i>Method for Viola</i> , Vol. 4	120	SEVICK, S. <i>Violin and Viola Studies</i>	125
DE BEEROT, C. <i>Method for Viola</i> , Vol. 5	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 6	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 7	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 8	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 9	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 10	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 11	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 12	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 13	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 14	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 15	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 16	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 17	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 18	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 19	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 20	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 21	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 22	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 23	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 24	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 25	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 26	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 27	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 28	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 29	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 30	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 31	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 32	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 33	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 34	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 35	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 36	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 37	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 38	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 39	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 40	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 41	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 42	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 43	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 44	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 45	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 46	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 47	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 48	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 49	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 50	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 51	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 52	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 53	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 54	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 55	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 56	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 57	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 58	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 59	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 60	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 61	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 62	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 63	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 64	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 65	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 66	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 67	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 68	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 69	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 70	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 71	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 72	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 73	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 74	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 75	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 76	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 77	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 78	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 79	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 80	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 81	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 82	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 83	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 84	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 85	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 86	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 87	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 88	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 89	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 90	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 91	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 92	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 93	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 94	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 95	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 96	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 97	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 98	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 99	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 100	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 101	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 102	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 103	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 104	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 105	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 106	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 107	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 108	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 109	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 110	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 111	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 112	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 113	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 114	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 115	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 116	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 117	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 118	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 119	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 120	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 121	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 122	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 123	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 124	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 125	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 126	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 127	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 128	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 129	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 130	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 131	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 132	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 133	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 134	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 135	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 136	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 137	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 138	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 139	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 140	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 141	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 142	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 143	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 144	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 145	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 146	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 147	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 148	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 149	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 150	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 151	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 152	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 153	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 154	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 155	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 156	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 157	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 158	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 159	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 160	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 161	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 162	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 163	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 164	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 165	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 166	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 167	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <i>Method for Viola</i> , Vol. 168	120	STANDARD VIOLINIST, 25 pieces	75
DE BEEROT, C. <			

PIANO TECHNICS AND STUDIES

BACH, J.S.	Lute Little Preludes and Fugues	17
	"Invention for lute" (London)	18
	Well-Tempered Clavier, Part I	19
BECHTEL, H.	Handbook of Exercises for Developing Accuracy in Piano Playing	20
BELMONT, R.	Studies for Pianists, op. 10	21
	25 Studies for Pianists, op. 100	22
BELMONT, R.	25 Studies for Teachers, op. 100	23
BILKHO, MATTHEW.	General Study Books . . .	24
	"Melodius to Difficult Keys"	25
	25 Studies for Teachers, op. 100	26
BLOSE, H.G.	Pedal Book	27
	Standard Grade Studies . . .	28
	Original, original studies, piano pieces	29
	Standard Grade Studies . . .	30
BURGMULLER, F.	25 Studies, op. 100	31

MASINI, L. The Finger Exercise, Part IV.
The Scale, Part II. The Arpeggio, Part I.
The Scales of Opus 10

One of the most remarkable works by the author, who has been recognized as one of the most distinguished American pianists of our time.

MATHEWS, N. P. First Lessons in Piano
Studies in Practical Book . . .

STANDARD GRADED COURSE OF STUDIES,
18 volumes, 10 grades each.

This course, under the supervision of
instructors, still the one universally used
for study, covers every grade of
everything essential to acquire a perfect
technique.

PIANO COLLECTIONS

[illegible]

VOCAL COLLECTION

[illegible]

ORGAN WORKS

AMERICAN ORGANIST	2 00	REED ORGAN PLAYER. Collection of classic and modern pieces	20 90
Predominantly Protestant church music, mostly by prominent American writers		Organist's series for the pianist	1 25
BACH, J. S. Eight Short Organ Pieces	1 25	STAINER, D. J. The Organ (New Edition)	1 25
BACH, J. S. Organ Music for the First Organ	1 25	STAINER, D. J. The Organ (New Edition)	1 25
LONDON, C. W. Organ Music for the First Organ	1 25	STAINER, D. J. The Organ (New Edition)	1 25
"School of Reed Organ Playing, trills, 6 grades, 100 pieces"	1 00	STAINER, D. J. The Organ (New Edition)	1 25
ORGAN PLAYER. OREM, P. W.—Pipes Organ Collection	2 00	WHITTING AND FUNERAL MUSIC	2 00
Collection of OREM, P. W.—Pipes Organ Collection	2 00	WHITTING, GEO. E. 24 Progressive Studies for the Organ. To help the student learn the Begonia's Pipe Organ Book. A standard	1 25
ORGANIST'S ORGAN. OREM, P. W.—Pipes Organ Collection	1 50	"New Organist. Pipe Organ Collection	2 00
ORGANIST'S ORGAN. OREM, P. W.—Pipes Organ Collection	1 50		

MUSICAL THEORY, REFERENCE
BOOKS, GENERAL MUSICAL
LITERATURE

[illegible]

TEACHERS' SPECIALTIES

[illegible]

VOCAL METHODS AND STUDIES

ART, F. Singing Tutor, complete	\$1 50	ROOT, F. W. Mathematical Singing Songs	\$6 00
ART, F. Singing Songs for Voice Training, Med. Voice	75	Beginning	50
CONCERN, J. Fifty Lessons, Op. 35	1 00	for the Voiceless	50
GREENE, H. W. Standard Graded Course of		for Progressive Musicianship	50
Books, each	25	Introductory Lessons in Voice Culture	50
MARCHESI, S. Elementary Progressive Ex-		SIBERS, F. Make Your Own Songs	50
ercises, Op. 10	1 00	Sixty Exercises, 56 3/4 Measures	50
MARCHESI, S. 20 Elementary and Progressive		Op. 23, Memoirs-Soprano	50
Vocalises for Medium Voice, Op. 15	1 00	VACANI, N. Practical Italian Vocal Method	50
METER, EDWARD. 25 Exercises for the Voice		Vocal, G. Graded Lessons in Sight Singing	50
to aid in rhythmic studies	25	Op. 10, 100 Exercises and	50
"A Study in the Art of the World"		Songs	50
REDDALE, F. The School Singing, For normal		Teacher's Studies (or Medium Voice	50
classes; includes a large collection of exer-	60	ercises in Medium of Sight Singing	50

form will be sent gratis upon request

**MAIL ORDER MUSIC
SUPPLY HOUSE. PHILADELPHIA, PA.**

Theodore Presser Co. "On Sale" Plan
guarantees satisfaction. Any Presser publication will be sent for examination upon request. You may specify special items that you would care to examine or tell us your needs and let us send you a package of material to select from. You pay only for what you use and return the remainder. Accounts cheerfully opened with responsible individuals. Best professional discounts granted.

A selected graded list of pieces in sheet
THEODORE PRESSER CO.,

Helpful Catalogs Cheerfully Furnished

A postal request is all that is necessary to obtain any of our carefully prepared, graded and classified catalogs, suggesting numbers for teaching, concert or church purposes. Descriptive catalogs of piano collections or theoretical works and musical literature may also be obtained. Tell us the branches in which you

COMBS

CONSERVATORY of MUSIC

PHILADELPHIA
Established 1885



GILBERT RAYNOLDS COMBS
Founder and Director

The Thirty-eighth Year

A School of Individual Instruction

Theoretical and Applied Branches Taught Privately and in Classes

A School of Public Performance

Four Pupils' Recitals are given each week throughout the term. These, together with numerous concerts in the conservatory and elsewhere, afford unusual opportunity for gaining experience in public performance.

Normal Training School for Teachers

A comprehensive course covering all phases of teaching along scientific, psychological and sound pedagogical lines. In this course definite principles are taught, the reasons for them, and practical experience afforded for applying them, thus assuring a logical and sure plan of procedure.

Public School Music Supervision

A complete course in accordance with the new and advanced requirements as proposed by the Commissioner of Education, Washington, D. C., and recently established by the Pennsylvania State Department of Education. Combs Conservatory Certificate in Public School Music Supervision entitles holder to Pennsylvania and other State Certificates, without examination.

Two Pupils' Symphony Orchestras

Two complete Pupils' Symphony Orchestras with actual instrumentation—one of 110 pieces, the other of 100, offer the rare privilege of orchestra routine and the exceptional opportunity of public performance with orchestral accompaniment.

Dormitories for Women

Delightful and home-like surroundings in a musical and inspirational atmosphere. Daily supervised practice and daily classes in Technic.

Faculty of 95

Six Spacious Buildings

Year Book and Dormitory Catalog sent free of charge, upon request.

GILBERT RAYNOLDS COMBS

Director

Office, Studios and Dormitories Broad and Reed Streets

Please mention THE ETUDE when addressing our advertisers.

DETROIT 49th Year

CONSERVATORY of MUSIC

Francis L. York, M.A., President
Elizabeth Johnson, Vice-President
Finest Conservatory in the West

Offers to earnest students courses of study based upon the best modern and educational principles. Renowned faculty of 80. Students' diplomas and Degrees conferred. Desirable boarding accommodations.

FALL TERM NOW OPEN

UNRIVALED FREE ADVANTAGES

Piano—Francis L. York, M.A.; Elizabeth Johnson, Louis University's Craig, Minor E. Wiles, Oreste Dwyer, Alice L. Zaidens, Miss. J. C. W. Belmont, Lavinia Brown, Miss. Baci, Ethel Lottel, Alma Glick, M. Gray Foster and 40 additional instructors.
Organ—Francis L. York, M.A.; Alice D. Zaidens, Miss. Doc.
Theory, Harmony, Composition—Alice D. Zaidens, Miss. Doc.
Graduate work in this department—Francis L. York, M.A.
Mandolin and Guitar—Alexander G. Pohl.
Normal Training for Piano Teachers—Francis L. York.
Public School Music and Drawing—Miss. Hermine Lorch, Bertha Schaeffer.
School of Expression—Miss. Lily Adela Darling, Ethel Briggs-Mann.
Dancing—Edwige Briggs-Mann.

Examinations Free. For Catalog and Other Information, Address
JAMES H. BELL, Secretary, 5035 Woodward Ave., Box 7—Detroit, Mich.

TEACHER! Help yourself to SUCCESS

by using the BURROWES Course of Music Study

Classes conducted by
Eric Francis Pitt, B. 220 W. 10th St., Los Angeles, Calif.
Katharine Burrows, D. 246 Highland Ave., H. P., Detroit, Mich.
Write for Illustrated Booklet

DETROIT INSTITUTE OF MUSICAL ART

GUY BEVIER WILLIAMS, President
A School which offers every advantage incidental to a broad musical education
70 Artistic Teachers, including 12 of the leading members of the Detroit Symphony Orchestra
Students May Register at Any Time
For Catalogue, Address H. B. MANVILLE, Rm. 307
5405 to 5415 Woodward Avenue

Cincinnati Conservatory of Music

(Incorporated)
Miss BEATRICE BAKER, Director, Cincinnati, Ohio
BENNETT C. TUTTILL, Business Manager

56th Year
Founded by CLARA BAHR
Conducted according to methods of the most progressive European conservatories.
Dramatic Art—MUSIC—Languages
Faculty of International Reputation
Exceptional advantages for post-graduate and repertoire work. Department of Opera. Ideal location and residence department with superior equipment.

DANA'S MUSICAL INSTITUTE

WARREN, OHIO

THE SCHOOL OF DAILY INSTRUCTION IN ALL BRANCHES OF MUSIC

Address LYNN B. DANA, President

Desk E, WARREN, OHIO

ZECKWER-HAHN

Philadelphia
Musical Academy
1617 Spruce Street

Branches in
West Philadelphia
Germantown
Tioga
Doylstown

Directors:
CAMILLE ZECKWER
FRED HAHN
CHARLOTTE MURPHY

Pennsylvania's Leading School of Music
5th season. Registration September 1st
CLASSES IN ALL BRANCHES BEGIN SEPTEMBER 1ST
Preparatory Classes for Beginners

P.M.I.

Training Courses
for Teachers
Faculty of Specialists
in all Departments

Pittsburgh Musical Institute, Inc.
131-133 Bellefield Ave. Pittsburgh, Pa.

School and College
Announcements
Continued on page 719

THE ETUDE

OCTOBER, 1922

Single Copies 25 Cents

VOL. XL, No. 10

Technic-making Machines

EVERY few years some new device turns up with an excited inventor who is certain that he has solved the problems of technic by making a mechanical short-cut and thereby discarding years of practice. We have seen several of these devices and we have talked with musicians of high standing who have endorsed them with blazing zeal.

The strange thing about such machines is that they seem to survive just about as long as the enthusiasm of the inventor is behind the enterprise and very little longer. Just why this is can hardly be explained. We have known of dumb-keyboard devices which with certain pupils have produced results quite amazing. Other devices have impressed us only because they have had an unquestioned erosive effect upon the musical sensibilities of the performer.

Some years ago an inventor came to us with a huge contrivance into which the hand was to be placed on a series of levers with finger pockets. A one-eighth horse-power motor was turned on and the hand was given such a pulling and mauling in a few minutes that one almost shrank for liberation. The whole contrivance sounded like a threshing machine. The inventor assured us that it was pumping a bass drum. The inventor assured us that it was perfectly foolish for one to practice for hours when by shaking hands with his contrivance one could acquire a technic without physical or mental effort. Of course such an absurd thing has long since been filed on the shelves of oblivion.

Yet the mechanical hand-makers and hand-moulders have been coming and going for over a century. J. B. Logier, the German-French theorist, long resident in Ireland, invented a Chiroplast, two parallel rails in front of the keyboard, with finger guides so that the player's hands were held in a form of musical stocks. Celebrated musicians lauded it and it was so popular that teachers paid as high as \$500 for the privilege of using it in their teaching. It was surely destined to revolutionize piano playing. That was in 1814. One hundred years have past and teachers are using the same old technical material written prior to the time of Logier; but the Chiroplast has gone the way of all such devices. The lineal descendants of the Chiroplast, though bearing slight resemblance to their ancestor, were the Digitigum and the Technicon—both musical and technical panaceas in their time.

It is noteworthy that many of these devices do produce results with certain people. That they have produced injury when carelessly used or over used, Schumann stands in testimony. However, the tendency of teachers is to confine their efforts to the natural keyboard on very similar instruments. Liszt, Rubinstein and Paderewski were keyboard bred—has any mechanical system produced their superior?

Discarding Junk

It takes courage for the average person to throw away some article of furniture to which he has become attached, even it be a hideous monstrosity. There are thousands of homes with parlors and bedrooms fairly loaded with furniture, pictures, etc., all in the most dreadful taste, but kept there either through indifference or ignorance of what is really and truly beautiful.

There is very little excuse for ugliness in the home in these days with magazines and shops pointing out what is good and what is bad. The unfortunate part of it is that all this junk has cost money, which might just as well have been spent for something worth while. Once fixed in the home, junk seems as hard to yank out as a molar with hooked roots. Sentiment sometimes veneers some frightful thing with beautiful memories.

Mother hangs on to the hand-painted pansy and gilt rolling pin, not because she likes it but because it reminds her of some wonderful days when her hair was braided down her back and people said to her, "My! Anyone that can paint like that ought to study art."

There seems to be the same difficulty for some people to junk trashy music. Parents cling on to old worthless pieces and insist upon having them for sentiment sake; meanwhile, the education of the child suffers.

In order to build it is often necessary to tear down. November winds and January blizzards rip off the branches of the old tree so that new and stronger branches may come. Nature discarding junk!

The reason why some teachers insist upon "going back to the beginning" is that there is no other way to destroy the old junk than that of making a fresh start.

Think over your repertoire and make up your mind how many pieces you know that will stand the test of time. How many will be forgotten in a few years. Find out what is junk and junk it. You need every minute to learn the good in music. There is very little time for junk.

Most of all junk your old prejudices, your old grudges, your narrowness. Study yourself closely to find out your old bad habits; how much of this junk you have loaded on to your soul. Soul junk, old repressions, old hates, old prejudices, according to the latest scientific psychology, are the reasons for most nervous breakdowns and many life failures.

If you want to keep young, don't let your soul be a spiritual junk shop.

One Thousand Dollars in Prizes

A VERY gratifying amount of attention has already been manifested in THE ETUDE MUSIC MAGAZINE's announcement of \$1000.00 in prizes for musical compositions, which is being described in detail in each issue of the periodical. We sincerely trust that we shall receive a great number of compositions that are really melodious, that have genuine charm and originality, and the indefinable thing which marks all real works of art, SPONTANEITY. The contest does not close until December first and therefore we are taking some of our editorial space to comment upon certain aspects of THE ETUDE's musical supplement which may not be clear to all. Since we are convinced that much otherwise good musical talent is ruined by a "pose" or a kind of "cant" very alien to real American ideals, we trust that we shall be able to make our point clear and convincing.

It surely must have been none other than dear Dr. Oliver Wendell Holmes, himself, who said of his Bostonese friends, "He thinks that murdering the King's English is a far more serious crime than murdering an English King."

This kind of intolerance is found all over the musical world. You know the nose-lofty person who is so terribly distressed by even the slightest suggestion of Lange's Flower Song. The pose goes all along the line. Stravinsky has just proclaimed that the music of Beethoven is not at all to his liking. Prof. Gump and all the little Gumpets discover that Brahms is the only master, the only man of gigantic genius, and so on ad nauseam.

Pity the person who has not yet found out that there must be music for all people, that there must be musical diets of all kinds for different musical appetites, for different musical ages, different races.

The works of great masters are constantly being reproduced in THE ETUDE musical section. The best compositions of many of the foremost composers of the day in Europe

have been "born in THE ETUDE." We are struggling all the time to get the most melodious, the most meritorious, the most interesting material possible from our leading American writers.

We do not want the so-called "high-brow" stuff merely because we do not think that it is wholesome musical diet to serve at an immense musical banquet to which 200,000 or more guests come every month. But we do want the *best*, whether it is a little teaching piece, a brilliant salon number, a composition worthy of being called a classic, or "just an old home song." We must please an immense number of people and we want to delight as many as possible. However, if you happen to encounter in THE ETUDE a few compositions that may seem trite to you, remember that there are thousands who are climbing up the musical scale who enjoy and need these pieces as indispensable rungs in the ladder.

Craftsmanship in music is as valuable as good workmanship in any field of art. Without grammar you can hardly expect to be entitled to express yourself. Some people acquire grammar without ever opening a book on grammar or rhetoric. Yet all the grammar and all the rhetoric and all the harmony and all the counterpoint never made a genius nor ever created a substitute for natural gifts. Send in your compositions. Brains, tunes that are really beautiful, thoughts, ideas, freshness of conception and human spontaneity will all be welcomed. Who knows—this competition may uncover some real gold concealed by modesty?

Middle Age and Music

We wish that it were possible to reprint here some of the valuable counsel to be found in an editorial upon "The Problems of Middle Age" which we read in the *London Daily Telegraph* of April 22nd of this year. THE ETUDE, however, is crammed so full of things that we often are obliged to leave out some very interesting material we should like to pass along.

Middle age for many musicians has proven a very dangerous point. Still keen with ambition, vested with experience, eager in the fight and maddened by the fleeting hour with its wonderful cargo of opportunities, the musician is often inclined to run his engine at top speed to accomplish his purposes. Probably, never before have his possibilities been revealed to him. He sees great vistas of new lands to which he feels impelled to go before his journey's end. He becomes impatient with himself, disgusted with past neglect and fearful that he will end his days before he can reach the promised land. This almost invariably paves the way for a breakdown.

To keep the visions of youth, to employ the capital of experience, to work with a quiet but intense balance of one's powers often enables the middle-aged musician to reach heights at that period which he could never have attained before. Cast aside gloomy forebodings, make definite, optimistic plans, greet the sunrise with childish joy each day, love flowers, children, art, music, with fresh affection. Fill your soul with the glorious beauty of life and spread that beauty to others. Then you will find yourself on the threshold of your greater career—your bigger, nobler, most worth-while period of achievement.

Reclame!

ALL over musical Europe one finds critics of America who do not hesitate to denounce what they call American *reclame*! What is *reclame*? Perhaps the best interpretation of the word in a comprehensive sense is "Ballyhoo." Of course "Ballyhoo" is the name of the joyous recitative of the gentleman who stands in front of a circus sideshow and perjures his soul as to the wonders concealed behind the mystic canvas. The musical barker is press agents who with a phantom regard for "the truth and nothing but the real truth" invent all kinds of fiction about the musical artists they are paid to exploit. These, in turn, they either foist upon the press by means of ingenuity or actually pay to have published by unscrupulous sheets.

There was a time when no word fantasy was too exaggerated or too absurd to be swallowed by the papers. There are still printing presses that feed upon this kind of garbage.

The European artist who slings mud at American methods of *reclame* is usually among the first to employ it both here and in his own country. Meanwhile American artists have for the most part long since seen the silliness and stupidity of such a method in building up a substantial reputation. Those who do use it are like the ghosts of the patron saint of *reclame*, P. T. Barnum, and luckily for our national standards they are disappearing.

Leo Slezak, Bohemian tenor, long a favorite in America in ante-bellum days, has recently completed his autobiography which he humorously calls *My Complete Works*. Slezak was long celebrated at the Metropolitan for his inches and for his wit. He sees in the American public an exceedingly naive people ready to swallow any fiction providing it is dressed with the sauce of newspaper ink. He laughs at the way in which he was pressed into being godfather for a camel in Chicago, the way in which he was permitted to reel off absurd stories for ravenous cub reporters, the way in which such truck is necessary to establish a following in America. At the same time he did not catch our greatest national characteristic and understand that most Americans were laughing in their sleeves at the exaggerations and the carnival of circus tricks. Time and again it has been shown that the really great artist who permits himself to be exploited succeeds in spite of such methods, not by them. Thousands and thousands of dollars are spent in this country to support musical barkers. The louder the ballyhoo the greater the failure unless the artist really has genuine musical worth. The American people are not fooled. No amount of *reclame* can sustain a worthless artist in these days. On the other hand, there are American artists who have built up the finest kind of a following quite *sans reclame*.

Vale

The sunset came to Newton J. Corey just a few weeks ago. His life of splendid usefulness to his profession closed with the blessing of good work well done. Up to the last his service to the readers of this paper through the "Teachers' Round Table" was faithful, practical and loving. Every question that came to him was answered with the same conscientious consideration that he would show to one of his own pupils. We join with our friends in mourning the loss of a noble educator. The precedents he established will become an ideal to those who carry on the work which he conducted so long and so loyally.

Stemming the Tide

We have just read in the papers that the Hon. H. K. Daugherty, Attorney-General of the United States, has wisely sent a telegram to the Bar Association urging this powerful body to take steps to bar the flood of red literature and propaganda now threatening our country. Notice that the Attorney-General did not send a letter. He thought that the danger was so imminent that he wired.

The historic attitude of the lawyer was to stop trouble at the spigot. The lawyer lived on trouble and when enough accumulated his business was prosperous. The modern lawyer, however, realizes that the best way to stop trouble is before it begins.

We feel that, with all due respect, our Attorney-General is beginning at the wrong end. He is trying to stem the flow at the spigot while millions are filling the barrel to the bursting point.

We feel that the home, the church and the school are far more powerful bulwarks than the bench. Again the need for the "Golden Hour" in the day school arises. Let every child be drilled in honesty and patriotism with the inspiring background of music. In this day of dissension, strikes, Bolshevism and banditry the "Golden Hour" is needed far more than ever.

Every day more new friends come to us, recommended by old friends. This is a fine issue to show to prospective subscribers.

THE ETUDE



The Funniest Experience I Ever Had in Opera

A Symposium in which many Operatic Celebrities have taken part

Operatic celebrities encounter so many humorous things that it is often difficult for them to recall the funniest. The grandeur and solemnity of grand opera is so delicately poised that it needs but little to turn the solemnity of *Aida* to the ridiculous comedy of the circus ring. The editor recalls one performance of *Aida* in which in the triumphal return of Rhadames the procession of

negro slaves was conducted by a kind of super-mane who must certainly have been at some time in his career a traffic cop. Incidentally he also made a deadly enemy of the Volstead act and was doing his best to show his defiance to it. On he came dressed in a kind of maroon kimono, with a headgear like that of Dante Underneath were his "pants" and a pair of ordinary tan

laced shoes. Added to this was a sword sheathed in red velvet. He commanded the middle of the stage and proceeded to direct the returning warriors to their places like a human semaphore. Finally some one of the chorus men was evidently directed by the stage manager to yank him off and this was done with great protest, accompanied by an obligato of screams from the audience.

prima donna did not appear at the rehearsal. I refused to proceed, but the conductor assured me that she was a very beautiful and highly accomplished singer who could sing anything. The night came and the beautiful and accomplished singer proved to be sixty years old and an impossible artist. The explanation was that she was the wife of the impresario.

GERALDINE FARRAR Metropolitan Opera Company

ONE of my most amusing operatic experiences happened while singing in the small town of M— not far from Berlin, in the very early days of my career. It was a cheap theatre of moderate dimensions, but all the trapdoors and etiquette were quite those of a metropolis. The best artists of the lyric and dramatic stage at that time alternated as "guests" and "stars" of an excellent stock company supported by the Crown. The munificent sum of 2500 marks (at that time about \$100, American money) was offered me for two appearances, one of "Traviata" and one of "Mignon," the former to be the opening performance. There had been the usual piano rehearsal and conversation regarding the general positions on the stage. My tenor partner was a comrade from the Berlin Royal Opera who subsequently became well-known to Metropolitan audiences here, Mr. Karl Jörn. Naturally he was familiar with all details of my interpretation, particularly in the supper scene of the first act, into which we both tried to infuse a little more modern spirit than is usual in the old-fashioned repertoire.

In the celebrated duo, "Libiamo," where Mr. Jörn and I sang of *Violetta's* growing interest in *Alfredo's* advances, it was my custom after drinking from his glass, to toss it lightly away instead of replacing it decorously on the table. This was done amid an outburst of applause for the brilliant finale, when to my amusement as the glass shattered to the floor, an unformed attendant dashed out from the wings, dustpan and broom in hand and took his time in carefully re-

myself. I was a corpse and a corpse I must remain, and what might. So I ground my teeth together, and thought inwardly prayed for luck. And I did have luck. Though the dress was ruined, it tore in such a way that the fastenings weren't touched at all, but by the time I reached my destination there was a long narrow strip of the green chiffon to mark the course I had taken, and the audience had a good laugh at my expense that night. You may be sure that I've altered my dress scene technique so as to avoid any more such mishaps.

GIUSEPPE DE LUCA Metropolitan Opera Company

ALAS what may seem funny to the Artist when it occurs can lose a great deal in the telling. One of the most amusing of my many experiences happened when I was en route to Russia. I could speak only a few words of Russian and when I reached the frontier I was immediately stopped by the Russian secret service men and informed that I was not in any way a dangerous character, but that I was under arrest. In vain I pleaded with them that they were waiting for me. Then I had an idea, I thought of the Russian love for music and after the other. Gradually, when the police saw the extent of my repertoire, they were convinced that I was really what I said—an opera singer and not a spy. I can still see myself going about that group of solemn faced Russians singing "Rigoleto," "Aida," "Trovatore" and "Pagliacci" with perhaps more fervor than I could put into a stage performance.

Upon another occasion in Bucharest I was commanded to sing at the Royal Opera. To my great surprise, when the curtain went up I found that the singers were all singing in Greek, a language of which I knew but little. This staggered me at first, but I soon got on to my feet, which fortunately was "Rigoleto," which I knew so well. I protested to the Maestro and he consented to a rehearsal for "Pagliacci," which was to be the opera on the following night. To my dismay the

Violent Contrasts

A real desire coupled with the necessary patience, enables me to say that the composite effect of the singer and his song, the player and his instrument, the drummer and his drum, have convinced me that, contrary to the opinions of many, this is a land of music primitive and unique, but none the less genuine. This land of strong contrasts, of violent and intense moods; where nature never expresses herself in moderation; where heat, rain, drought, and cyclone strike without mercy; where plague and pest devastate and destroy without restraint; where the pulsating with glaze and mournful, joyous or despairing, according to whether nature at the time is menacing or kind. This vast tropical country of hot sunshine, of steaming jungle, of the night of dazzling moonlight, of dreamy, of verdant valleys, of sickly sun-drenched, of icy snow-capped mountains, is far from being devoid of music.

At the peculiarly late of early dawn, the fisherman, whether in dug-out or high-powered dinghy, sings the song of coming day or of the fish he will catch if the gods are good. In narrow water-way or on the wider rivers, he poles or rows to the rhythm of his song that lightens the burden of his toil. The bullock drivers, their creaking cars loaded with produce from the country truck-gardens, make the night vibrant with their shrill cadences. Through the long hot hours of the day the coolies making roads, carrying burdens, stirring the land with buffalo ploughs, or working in the muddy rice fields, may be heard singing their simple whimsical songs in solo or concert. Native street-vendors, flower and sweet-seller, and women, with their rattles, toll contribute their share of the daily song. The almost hourly funeral or wedding procession adds a joyous or mournful note to the music of the country. The beggars, religious or otherwise, utter their plaintive sing-song cry. I have followed the shepherd leading his ragged flock across the grassy plain, in an effort to catch his song, wild and unrestrained, or have halted to listen to the rhetorical outpourings of the village minstrel, or the high-pitched strident voices of the little children.

Unchanged for Three Thousand Years

But only those who have ears to hear, in whom there is a responsive vibration, can be conscious of the wealth of the music in India. If one is tempted to criticize and judge India, and to find fault, he has not even begun to understand and never will. It is not a meaningless, unscientific cacophony, because primitive; and, while it has remained almost entirely unchanged for three thousand years, it is as real a medium of expression as any that the Indian possesses because he wants to sing, and his whole heart is in it, unaffected, unconscious, natural and sincere.

In order to understand the music of India one must realize that it is the expression of the emotional and historical life of the East. It perhaps will never be thoroughly understood or felt by the West; for "East is East, and West is West, and never the twain shall meet." And yet they sometimes may come very close together in a common love for music, the "Universal Language."

Pigeonholing Musical Knowledge

By Amos G. Thompson

CLASSIFICATION is one of the simplest ways of fixing musical knowledge. It is often far easier to comprehend an entire system than it is to nibble at parts of it. Take the matter of scales. When the student knows that any scale may be expressed in either sharps or flats and that they commonly stop at six sharps or six flats as a matter of expediency, the whole general scheme of tonality is grasped. That is the scale of three flats, or E flat, might also be the scale of D sharp, with sharp sharps, and the scale of three sharps A, could be written as the scale of B Double flat with eleven flats.

German teachers of harmony carefully classify all the triads as to their position on the scale and this is a great help in identifying them. Thus:

Triad appears on steps of Major Scale. Minor Scale Major 1, 4, 5 5, 6 Minor 2, 3, 6 6, 7 Diminished 7 7 Augmented 1 4

This established the teacher takes every major, minor, diminished, and augmented triad in the octave and has the pupil write out the scales in which they occur, and place, placing the triad in the proper position in the scale. This would mean that one hundred and sixty-eight scales would have to be written to locate 168

triads. It is worth it however, moreover it is worth doing several times as it classifies the chords so that they can never be forgotten.

Professor William James in his Talks to Teachers on Psychology says "Place the thing in its pigeon hole."

When the Ivories Drop Off the Keyboard

By Thaleon Blake

Now, about the instrument we like enough to use, sides might be ruined by the tinker; but what of its outside?

Take the keys, for instance, those classic "boris" more often made of celluloid. Are they stained with plain dirt? Beware of nostrums for bleaching them. A mild soap, warm water, a soft cloth, and elbow grease combined, make an excellent treatment to be administered at least once or twice a week.

Have any become loose and pasted on with yellow glue which shows through in an unsightly fashion? Or, do the tops, having been pasted back, now rise above the alignment of the others?

First, when an ivory comes off, thoroughly clean the key underneath and the under side of the ivory of all traces of glue. (Scraping or sandpapering the wood is the usual method.) Then mix a small amount of white glue in a little water in a small vessel over a low fire. Glue may be melted in a common vaseline bottle if the bottle is not placed in direct contact with gas flames. Add carbonized water, or a boric acid solution, to prevent the glue for future use. When the glue becomes fluid, gradually add just enough whiting (prepared chalk) to whiten the glue. While the glue is still hot brush a thin film over the wood, carefully replacing the ivory in its proper position, and with a gentle pressure imbed it into the glue-mixture until it is level with the others.

Music and the Eyes

By Ralph E. Sweeting

EYE STRAIN plays a very important part in the development of the music student. Progressive authorities of the public schools have realized that the eyes of the eyes, good work in the schoolroom is an impossibility and have come to recognize the wisdom of having the eyes of all their pupils examined by a competent specialist. Unfortunately, the eyes of the eyes have on the music student's progress is vital.

Defects of vision are many. Let us consider a few that most affect the student of music.

A case of simple Myopia, or near-sightedness, probably would cause no serious trouble. In this condition nature has adjusted the eye to focus at a near point; and, unless there are complications, the student will adjust the difficulty by moving his head nearer the printed page. Objects at a distance will be more or less blurred. Glasses easily correct this.

The Hyperopia, or far-sighted pupil, offers a different problem. The owner sees clearly; and, apparently, the eyesight specialist, after a thorough examination, would develop eye. Most children are born with this. Some authorities claim that this is the normal or natural eye. However that may be, it is frequently does not develop to the normal standard. This means that the accommodation for focusing power of the eye is never at rest. When looking at a distance, the muscles must work to make up for the deficiency in the eye itself; and when the child enters school, and perhaps takes up additional studies as music, the added strain of near work produces disastrous results. Such pupils develop headaches, become drowsy, frequently go to sleep in school, become indifferent to their studies, or do not care to read or do close work. Often they are overweight, and all attempts to build up the physical condition fail because of the enormous amount of nervous energy consumed in adapting the eyes to their work. Such a pupil would produce decidedly pronounced strain in reading music. Just what is *astigmatism*? Technically, the radii of curvature of the cornea are unequal. In easier language, the eyes do not focus alike. Instead of producing an evenly focused image of an object, such as an eye forms an image that is clearer in some meridians than in others. If tested, a very simple case would show that the vertical lines on a diagram were not as clear as the horizontal ones. In another case the mass of angles, with lines running vertically, horizontally and obliquely, and all with varying degrees of shading. Imagine a pupil with the distorted vision of astigmatism trying to interpret on the keyboard the uncertain, blurred, mixed up lines and spaces, characters, and notes of the music page, some of which he probably does not see at all, and you have an explanation of why he skips or misreads notes or makes mistakes in the rhythm. The shadows that sometimes appear beneath the letters or notes are due to partially or inaccurately corrected astigmatism.

Perhaps in this some teacher will find a clue to the trouble of a backward student. Needless to say that the proper course is an examination by a competent eyesight specialist. And, right here, how many teachers know that glasses are made for use at the piano or organ, or when reading from a low music rack?

In the "Teachers' Round Table" of a recent *ETUDE*, "A Case of Oblique Vision" raised some interesting questions.

In the case of the pupil who shifts his hands on the keyboard and continues playing in a different register from the written notes, it is entirely possible that one *Oblique Astigmatism* may mean at least partially a correct this defect by holding the head to one side, using the rays of light that give vision through the best angles. Possibly this pupil mentioned, unconsciously shifted the hands, because the vision was better in those meridians.

The pupil who read the upper clef with the left hand and the lower with the right undoubtedly had both eyes indicate rather deep-seated lesions.

If what has been written shall impress upon both teachers and students the value of giving careful consideration to the welfare of their eyes, it will have served its purpose.

Why Commas in Piano Music?

By Algernon U. Godkin

been in the habit of sticking in commas to show where a breath should be taken. These commas are placed where they do not belong. The musical thought, usually of the piano compositions composed by a single mind, is confused by the result that thousands of commas are confused by a new sign. Better save our commas for the lords of "Bel Canto."

with the other keys. The superfluous glue will ooze out the sides. Should the ivory tend to rise as the glue sets, a light paper weight may be used to keep it firmly in contact with the filmed wood.

The discoloration of celluloid keys that comes from using yellow glue which shows through is, of course, avoided when whitened glue is used. Old ivory, however, takes on a discoloration that is not due to transparency. To correct this is a difficult process which the amateur tinker had better leave for the professional piano tuner.

This is the way in which it is done: Exceedingly fine sand paper or other suitable abrasive is spread over and laced around the edges of a board. The keys are removed and their tops rubbed until a fresh surface is exposed. A polishing compound is then used to obtain a waxy-smooth surface, and this is not easily done without a buffer.

The use of these simple suggestions will make the work equal to that of the manufacturer. In an emergency, shoe polish drop oil just before a recital, when the time presses, paste-paste may hold for a short time. Some folks use white-of-egg for accidents in emergency. Even shellac has been used for such accidents. A key has to be fixed without any time whatever for care shellac in alcohol has the merit of sticking like a plaster and may save the artist's evening.

For the purpose of this discussion, piano manufacturers and dealers may be divided into three general classes:

(1) Those who strive to make and sell pianos of the highest quality.

(2) Those who in their efforts to get business neglect the quality of the buying public who can afford to buy pianos in Class 1, try to give as good value as possible in a lower priced instrument.

(3) Those who make and sell pianos of little or no merit, depending upon the ignorance of the buyer, and give no thought to serving the public. Such dealers get as much as possible for their products, and give as little as possible in return.

This classification is, of course, subject to subdivision, as there are many grades between pianos of the highest and those of the poorest, but it is hardly within the scope of this article to go into any analytical treatise, and under the circumstances it would seem that these three headings will suffice.

The Ideal Piano

As a basis for our discussion, let us summarize the qualities of the ideal piano, which should be the goal which all manufacturers of artistic pianos strive. All things must be judged by comparison with some other thing which we know, or with some ideal of which we dream.

The ideal piano, therefore, should in its tone combine in the greatest degree the qualities of purity, sonority and color, with sustaining power. The materials used should be of the best, carefully chosen and expertly prepared, and the construction guided by scientific knowledge and research so as to arrive at a maximum of strength and durability with a minimum of superfluous or misplaced weight, in order that the free vibration of the strings and sounding-board may not be retarded. The action should be well-balanced, easy and responsive, and the repetition ample to meet the demands of the most accomplished performers.

Average Purchaser Ignorant

There are few articles offered for sale in this volume, concerning which so little is known by the average purchaser, as pianos. Furthermore, too many piano buyers do not approach the subject logically. It is rather hit or miss with them. If they are lucky, they may get fair value for the amount they lay out; but if they are not, and find later they have made bad bargains and have poor pianos, they must shortly go through another experiment in trading—in they can afford it—or, as is generally the case, labor along as well as they can without getting any real pleasure or satisfaction out of their purchases.

Then, too, outside of the general dissatisfaction which a poor piano gives because of characterless tone and faulty mechanism, it has a tendency to wear out the user. If a good piano is used, the player plays with little loss he usually gets some bad habits himself.

For the purpose of this discussion, piano manufacturers and dealers may be divided into three general classes:

(1) Those who strive to make and sell pianos of the highest quality.

(2) Those who in their efforts to get business neglect the quality of the buying public who can afford to buy pianos in Class 1, try to give as good value as possible in a lower priced instrument.

(3) Those who make and sell pianos of little or no merit, depending upon the ignorance of the buyer, and give no thought to serving the public. Such dealers get as much as possible for their products, and give as little as possible in return.

"What Should I Know to Purchase a Reliable Piano?"

By BYRON H. COLLINS

Mr. Byron H. Collins is widely acknowledged as an expert in matters pertaining to the construction of the piano/forte. His experience has been with some of the largest manufacturers of instruments in the United States with whom he has held important positions. THE ETUDE proposes from time to time to present articles of this type or perhaps more de aimed to help our readers in the selection of instruments and at the same time spare them from purchases which may later prove humiliating.

The answer to this question would not be at all complex if all pianos were made according to correct scientific principles, of good materials, properly seasoned and prepared.

If all manufacturers of pianos based the quality of their products on the idea of making the best piano they could, or at least of giving the greatest value for a fairly priced piano, there would be no necessity for an article on this subject.

Unfortunately, in every industry there are manufacturers and dealers, who give no thought to the interests of the public; and the piano industry is no exception. Piano manufacturers and dealers of this type anticipate that there are always a great many people who by reason of their ignorance of pianos can be persuaded to "invest" in a fairly good-looking case containing a comparatively worthless and very cheaply made mechanism, and of inferior construction generally.

Other manufacturers, whose purpose is not as selfish as those just mentioned, fail to give good value because of improper handling of materials and through lack of knowledge to apply scientific principles in the construction of their pianos.

Pianos Graded

For the purpose of this discussion, piano manufacturers and dealers may be divided into three general classes:

(1) Those who strive to make and sell pianos of the highest quality.

(2) Those who in their efforts to get business neglect the quality of the buying public who can afford to buy pianos in Class 1, try to give as good value as possible in a lower priced instrument.

(3) Those who make and sell pianos of little or no merit, depending upon the ignorance of the buyer, and give no thought to serving the public. Such dealers get as much as possible for their products, and give as little as possible in return.

This classification is, of course, subject to subdivision, as there are many grades between pianos of the highest and those of the poorest, but it is hardly within the scope of this article to go into any analytical treatise, and under the circumstances it would seem that these three headings will suffice.

The Ideal Piano

As a basis for our discussion, let us summarize the qualities of the ideal piano, which should be the goal which all manufacturers of artistic pianos strive. All things must be judged by comparison with some other thing which we know, or with some ideal of which we dream.

The ideal piano, therefore, should in its tone combine in the greatest degree the qualities of purity, sonority and color, with sustaining power. The materials used should be of the best, carefully chosen and expertly prepared, and the construction guided by scientific knowledge and research so as to arrive at a maximum of strength and durability with a minimum of superfluous or misplaced weight, in order that the free vibration of the strings and sounding-board may not be retarded. The action should be well-balanced, easy and responsive, and the repetition ample to meet the demands of the most accomplished performers.

Average Purchaser Ignorant

There are few articles offered for sale in this volume, concerning which so little is known by the average purchaser, as pianos. Furthermore, too many piano buyers do not approach the subject logically. It is rather hit or miss with them. If they are lucky, they may get fair value for the amount they lay out; but if they are not, and find later they have made bad bargains and have poor pianos, they must shortly go through another experiment in trading—in they can afford it—or, as is generally the case, labor along as well as they can without getting any real pleasure or satisfaction out of their purchases.

Then, too, outside of the general dissatisfaction which a poor piano gives because of characterless tone and faulty mechanism, it has a tendency to wear out the user. If a good piano is used, the player plays with little loss he usually gets some bad habits himself.

For the purpose of this discussion, piano manufacturers and dealers may be divided into three general classes:

(1) Those who strive to make and sell pianos of the highest quality.

(2) Those who in their efforts to get business neglect the quality of the buying public who can afford to buy pianos in Class 1, try to give as good value as possible in a lower priced instrument.

(3) Those who make and sell pianos of little or no merit, depending upon the ignorance of the buyer, and give no thought to serving the public. Such dealers get as much as possible for their products, and give as little as possible in return.

The Inexperienced Purchaser

Inasmuch as the average piano buyer has no technical knowledge of pianos, he can be misled very easily, if he is not wary. He is apt to listen more to the insinuating tone of the salesman's voice than to that of the instrument that is being extolled. He permits himself to be influenced by spurious attacks upon competing and more worthy dealers. In short, because of his inexperience and lack of knowledge, he should "play safe," he usually does just the opposite and strikes out at random.

The inexperienced purchaser must necessarily gather his impressions from outside sources. But in whom is he to put his trust? Who has no axe to grind? How can he "play safe"?

I should say the safest guide to the unsophisticated is the composite experience of discriminating musicians, the musical world and the piano-buying public. The manufacturer or dealer who gives good value is clean and trustworthy and sharp practice, earns a good reputation accordingly and deserves the confidence of the public.

Beware of the "Sell at Cost" Merchant

It behooves the prospective buyer, therefore, to take no chances with those dealers who are not of good reputation, even though they make a "special offer" of "extraordinary values," "great inducements for cash," or "sell at cost." Reputable dealers do not sell at cost (nor do the others, for that matter) and do not make tremendous cuts in price to get cash, as their banks will supply their needs should occasion arise.

In line with this idea the prospective purchaser should investigate the experience of the public with pianos, and also the reliability of dealers, and not be misled by the negotiatory of any manufacturer or dealer of questionable repute.

HOW GOOD IS A PIANO?

Practically every reader of this magazine either owns a piano or uses one regularly.

The possession of a piano presupposes that it is housed in the home of people of comfortable means.

A piano may live five years or fifty years before it wears out or falls to pieces.

This means that nearly every reader is looking forward to the time when he will have to purchase a new instrument.

By far the cheapest piano is the one which will stand the most wear for the greatest number of years.

A \$149.50 instalment plan, department store piano which is ready for the junk pile in three years costs 33% more than a good \$500 piano which will last 15 years and is still in good condition.

Probably 10%, or 20,000, of our purchasers are concerned in the purchase of a new piano each year.

We believe that they ought to know "what is what," as literally millions are wasted by the American public through the purchase of inferior instruments.

Get as Good as You Can

It cannot be said that all piano buyers should get as high-grade an instrument as they can afford to pay for. The superior tone and greater pleasure and satisfaction, the employment of better and more carefully treated materials and workmanship insures greater service and durability, and lastly, it is a better business investment. It has a market value at the time of purchase and there is always sale for it; while the poor piano is difficult to dispose of at all when it is second-hand, and at best brings but a small percentage of its cost. "Why should you pay your money for a piano?" has been asked of many prospective buyers by dealers in inferior makes of pianos when discussing some instrument of a higher grade. Name means reputation. Pay for a name and you get value; otherwise you may get it, but you're not at all. No price for a fine article can ever be so exorbitant as a smaller price charged for one that is really worthless.

Consistent Teachers Make Desirable Advisors

The professional musician, and more particularly the pianist and piano instructor, unquestionably have considerable influence upon many buyers, and this is quite natural. There is no doubt that the vast majority of professional musicians are conscientious in their advice to those who seek it; but unfortunately there are those musicians who are subservient to the dealers whose recommendations are guided by sordidness rather than a sincere desire to assist the buyer in securing the best piano he can afford.

The Second Hand Piano

A word of warning concerning second-hand pianos advertised for sale from private homes and appearing in "a sacrifice" column in the newspapers of Europe at "a sacrifice" price is in order. The explanation is, while from time to time there is no question but that excellent "used" pianos may be purchased from private homes by reason of unforeseen exigencies in the purchase of pianos advertised for sale from private homes is to be approached very cautiously because of the widespread practice of certain dealers, who "plant" patched-up pianos without much real worth in this way.

Two Safe Rules

To sum up, there are really but two points upon which emphasis should be laid:

1. Buy the *best* piano you can afford, because it will give those who use and hear it the greatest pleasure, will give more lasting service, will stay in tune better, will not get out of order. Furthermore, if it must be disposed of later, there is always a ready market for it at a fair price.

2. Before buying any particular make of piano give careful consideration to its reputation among discriminating musicians and experts whose judgment is not warped by mercenary motives, and to the experiences of musical people in general. Then do business only with those dealers who have established themselves in the public confidence by fair and clean dealing and have shown the sincerity of their purpose to give good value and service.

Apply the Remedy to the Wound

By Marjorie Gleye Lachmund

WHAT would you think of a person with a bruise on the arm who took a bath in iodine to cure the bruise? Yet hundreds of pupils, year after year, practice a piece over and over from beginning to end, in order to get well as they can at the very end. Instead of applying the anodyne of practice to the cadenza, she was wasting time playing the entire *Nocturne* over and over. The intelligent student is the one who marks the place in a piece and makes the most judicious application of the principle of practice until they are sound and strong.

Team-work With Pupils

By Bertha Gauss

Do you know, teacher of the piano, that many of the pupils to whom you give private lessons are musical loners? You have an attractive personality, it may be presumed, and your teaching is inspirational. In the lesson hour you magnetically impart to your pupil much of your own enthusiasm. But after the lesson the pupil, preparing for a musical career, goes home to the insupportable requirement of at least four hours a day devoted to solitary practicing. He is at an age when he needs lively diversion and the stimulating companionship of other young people, but his solitary music study, conscientiously persisted in month after month, checks his natural impulse to be sociable or gay.

A teacher should consider the social possibilities of music study and put human interest into the mechanical regularity of practicing. It is a fine plan to teach two pupils together at the piano whenever practicable. Sometimes it is a good idea to start two together from the earliest rudiments; again it is better to devote the first year to private tuition, deciding meanwhile which pupils to "pair off" during the ensuing season. Two pupils thus paired will often go on together with their studies to a period of great advancement. If discrepancies are found in their rate of advancement, pair off each one of the pupils with some other one, and so make more effective emulative team-work.

Special lessons may be arranged from time to time so that pupils may meet in groups and hear each other play. They are told of a coming group-meeting several weeks in advance, as the anticipation is a great incentive to careful practicing.

Several times during the season invite all of your pupils to a social gathering at which each plays a specially prepared solo, duet or song-accompaniment. For the younger pupils the musicale may become "a party"; for the older girls and boys it is an opportunity to display their best work. There is nothing to cause stage-fright or nervous self-consciousness on such concert-occasions, as the audience is composed mainly of the pupils themselves, already accustomed to intermingling during the season's course of study. Besides your own pupils occasionally invite one or two pupils of other teachers to play at these musicales, the idea being to encourage among the students a thoroughgoing interest in their fellow people who, like themselves, are learning to play the piano.

A third or fourth year pupil may be aroused to a vivid eagerness for advancement by making him responsible for the progress of a younger beginner. I have sometimes gone on a vacation leaving my younger pupils in charge of a brighter older pupil, and so have saved myself—as well as the pupil—the trouble of picking up dropped stitches after an absence. An older pupil may also be deputized regularly to assist a young beginner in home-practice, with mutual advantage.

Give the Beginner a Chance

By E. L. Sanford

WHILE reading a local paper my eye caught the following advertisement, which shows the mistaken idea some people have regarding the furnishing a beginner with the proper equipment for the study of music, as pertains to piano playing: "For Sale.—Well known make upright piano; used. Fine for beginners. \$65."

Imagine a beginner sitting on a rickety piano stool, feet dangling in the air, in a room not heated, trying to prepare a lesson for a twenty-five-cent-per-lesson music teacher, on an old, worn-out, second-hand piece of junk called a piano.

I have often heard parents say that a cheap-priced teacher would do better than no teacher, not realizing that the most important thing is to build up a good foundation at the start, which can be done only by a well-trained, experienced instructor. Such a foundation is not easily destroyed by an incompetent teacher if such is met with later on.

It would be interesting to know how many have been ruined musically or turned away from studying the divine art through lack of a good instrument kept in good order as regards action or tune, and a competent instructor on the start. It would be a very unusual pupil that would not rebel against the discouraging conditions set forth at the beginning of this instruction. Give the beginner a good instrument, a first-class instructor and home encouragement, which lead to success.

THE ETUDE

Department of Recorded Music

A Practical Review Giving the Latest Ideas for those in Search of the Best New Records and Instruments

Conducted by HORACE JOHNSON

Folk Dances and the Talking Machine

How many times have you heard someone say, "I don't know much about music, but I know what I like!" Wouldn't it have been more to the point if that someone had said, "I like the music I know—because it is exactly like the music I like." The music which is perfectly familiar to him, which he has heard so many times that he can whistle it, that tells him a story as it is played, that paints a picture or recalls pleasant memories—that is the music he enjoys. And he enjoys it for these very reasons.

Had that someone been taught to appreciate music when he was a comparative youngster, however, "all music" would have been what he liked, for "all music" he would know. He would have gained the power to hear a symphony as a unit, not as a lot of men trying to drown out each other. He would hear the story the composer had told in music, and he would be able to pick out the different instruments of an orchestra by the sound of them. Now, poor man, music is a series of uncoordinated sounds, and "all the new stuff" as he calls it, does not even titillate his ear unless it pounds reverberant rhythm and sets his untrained foot tapping.

We of the grown generations must bear our burden of a sketchy musical education as best we can and add to our stories of information and capabilities of enjoyment by hook or crook; but the children of our era are in a position to gain all enjoyment and happiness which intelligent appreciation of music brings. In many of our large cities symphony concerts are given each season, which are especially adapted to children. In addition, practically every community has some kind of organized musical unit—a chorus, an orchestra, or a band; and with proper elementary training in voice, orchestral and band instruments, many adolescent youths may gain knowledge that will stimulate their musical interest and appreciation. But for every one there are the material and the helpful instruction booklets which the educational departments of several of the phonograph companies publish, and which are invaluable in helping parents and teachers to aid children of all ages to acquire musical appreciation.

In a previous article we spoke in a general way of the records which have been made for the purpose of stimulating the physical response of slumbering children to simple tunes that every child must make in order to lay the foundation for intelligent appreciation, and what we say here must be considered as an after-step to this awakened consciousness to rhythmic consciousness, a child cannot get full value for the time spent in training his ears to love the music.

Stimulate the Imagination

The next step is to stimulate the imagination for the story or picture the music expresses. This can be done best by suggestion—suggestions which tie up with the children's interest and experience. For instance, for a selection such as Saint-Saëns' *The Swan*, the title alone is suggestion enough to stimulate a child's imagination. A record has been played the children are bursting to tell you what story the music tells. For instance, for you to say that the swan swims around the lake; that it ducks its head under the water in search of food at this point in the music; or that it ruffles and preens its feathers at this place in the music. The music doesn't say that. It's your own imagination at work. All the music tells is that a swan is swimming on the water, and a child can see and hear that itself. His own imagination will give him a picture of the scene, and you do wrong to give a detailed picture of what you see. As you know, children will do anything you tell them and you have no right to influence their imaginations except to the extent of placing them on the right track.

Another method of stimulation by suggestion is that of showing a picture to the children which is coordinated with the expression of the music. In the case of the record of a lullaby, the picture of a mother with a

A very human little story is told in *Musik* (London), about Rachmaninoff, the well-known Russian composer and pianist, who when quite a small boy was invited to contain several long and impressive rests, which, naturally, he scrupulously observed. During one of these rests an old lady seated near him leaped forward, thing him once, and said, "Play us some!" For once in his life Rachmaninoff was embarrassed.

baby in her arms will create a beautiful impression in a child's mind, and make him feel the rocking rhythm and soothing tenderness expressed by the music.

A great majority of these records of simplified expression of well-known compositions are made with a solo instrument playing the melody of the selection with accompaniment of either a small orchestra, or one or two other instruments, such as a harp and a cello. The violin is used as the solo instrument in many cases, and children quickly learn to know its sound by repeated hearing and can call its name accurately whenever a record is played in which it is the featured instrument.

There is no question but that the violin is the most important instrument of an orchestra, and it is the one instrument which all people can recognize immediately by sight and sound. But it should not be the only orchestral representative with which we are familiar; and for that reason the educational departments of the phonograph companies have made a great effort to record the several other important members of the orchestra either as solo interpreters of reproductions, or in conjunction with one or two other instruments. By doing this children are given the opportunity to become familiar with the sound and total color of, for instance, the wood-winds. These instruments, next to the first violins, the second violins, the violas, and the violoncellos, form the most important section of an orchestra.

Orchestral Color

As an illustration of such a recorded impression, there is an educational record of the Mendelssohn *Sprink Song*, which takes as its most predominant part this wood-wind in its instrument which is an elaboration and practical development of the rough willow whistle which we have all hollowed out sometime in our lives, and has a round color, clear blue. In this particular record the flute plays the air of the composition, followed by the cello playing the same theme. Such performance contrasts accurately the tone of a stringed instrument with that of a wooden one. The selection is then repeated a third time with both instruments playing the air in unison, thereby enabling the listener to hear how the tone of one instrument blends into the total color of the other. The type of above disk is an excellent record for teaching a child to distinguish between the sound of a wood-wind and a stringed instrument.

From this introduction to each of the members of an orchestra it is only a short step to teach children that all the string players together form a big family; that the violin, the viola, the violoncello, and the double bass—these four instruments which are the four parts of the musician standing up—are the soprano, the alto, the tenor, and the bass members of the string section of an orchestra. And it is logical explanation to tell them that the piccolo, which is only a tiny little flute—the flute, the clarinet and the bassoon are the four parts of the wood-wind section. In the same way, the brass section of the orchestra is comparable to the four part choir; for the cornets play the soprano melody, the oboe often plays the alto part, the trombone interprets the tenor part, and the bass trombone delivers the lowest air. Thus the orchestra is really composed of a village of three families all living and working amicably together, each man playing his own trade and accomplishing his part for himself and his family.

Many of the records have been compiled which accurately depict the quality of one of all of these instruments and are valuable in helping children to familiarize themselves with the sounds of the different members of the orchestra families. Through them they can learn to hear the orchestra as a unit, be able to pick out the instruments as they speak, and, in time, gain the power to create for themselves the ability to comprehend what the stories the composers of the world have woven into the musical patterns, they have designed.

There is a record which has been compiled which accurately depicts the quality of one of all of these instruments and are valuable in helping children to familiarize themselves with the sounds of the different members of the orchestra families. Through them they can learn to hear the orchestra as a unit, be able to pick out the instruments as they speak, and, in time, gain the power to create for themselves the ability to comprehend what the stories the composers of the world have woven into the musical patterns, they have designed.

There is a record which has been compiled which accurately depicts the quality of one of all of these instruments and are valuable in helping children to familiarize themselves with the sounds of the different members of the orchestra families. Through them they can learn to hear the orchestra as a unit, be able to pick out the instruments as they speak, and, in time, gain the power to create for themselves the ability to comprehend what the stories the composers of the world have woven into the musical patterns, they have designed.

THE ETUDE

THE ETUDE

Turning the Practice Hour into Play

By COLLEEN BROWNE KILNER

THE whole family ought to be involved in this article, as it provides lots of fun for the young folks and at the same time increases the desire to study music. There are a few points to be known as "What to do at Children's Musical Parties." The mothers, the club workers and the teachers who have gone to their wits' ends to devise new ideas to interest the musical children will appreciate the real value of this article.

"Mother, I don't want to practice!" That's the complaint hundreds of thousands of mothers hear daily the world over, for there is scarcely an ambitious parent who does not want her child, especially if that child be a little girl, to play some musical instrument. Most often the choice is the piano.

"You may think I'm cross, but some day you'll thank me." That's what your mother said and my mother said and that's what most of the mothers are saying when little Sue grudgingly goes to the piano and sits down at the keys. With one eye on the clock and one ear sharpened for her playmate's call. "If that child were just half as interested in the piano as I was in playing hide-and-seek and Farmer in the Dell and some more of her outlandish games with the children next door, she'd amount to something," the exasperated mother thinks.

Yet why should not playing the piano or studying any form of music be made just as interesting to the child as any game? So I determined it should be when I grew up. That was when I was but a lass of seven and mother had set me in a chair before the piano and tied me there when, in this particular record, she played the air of the composition, followed by the cello playing the same theme. Such performance contrasts accurately the tone of a stringed instrument with that of a wooden one. The selection is then repeated a third time with both instruments playing the air in unison, thereby enabling the listener to hear how the tone of one instrument blends into the total color of the other. The type of above disk is an excellent record for teaching a child to distinguish between the sound of a wood-wind and a stringed instrument.

Practicing wasn't any fun because you had to do it alone. And that childish ambition grew with me. Whenever I played a record or read a story I'd think to myself, "Now how could I turn that into a musical game or story?"

Then the day came when I was grown up and declared ready to be a teacher of the piano. I took a small studio and, as was the custom, just called "Teacher of Music," but it did not, however, just "Teach of Music," and in the days that followed I specialized in the teaching of children—the child who was always full of fun. The interesting of the mother was, I believe, the basis of my success. Music lessons were made something for the mother and child, or the child and the playmate, not something to be tolerated because it had to be done. Learning to play the piano was a game, a game of interesting games, so much fun that you always never forgot them, them and you played them so much you never forgot them.

The Trip to Music Land

The first lesson was always "A Trip to Music Land," a fairy-story sort of game, for what child does not love to hear and can ever forget a fairy story?

I always urged the mother to sit in the room and listen carefully so that she could play the game with the little preens if mother could not do so. But if mother couldn't remain, then little Sue was to be the mother and daddy or little playmate just how to play it with her. In fact, she could even play it alone, although that wouldn't be quite so much fun.

This is the way the story begins. Its object is to make learning the names of the line and space notes interesting and unforgettable.

"Once upon a time there was a big, wonderful land, and it was called Music Land. In fact, the land was so big it had to be divided into two kingdoms, known as the Five Sound Kingdom and the Five Note Kingdom."

"In Treble Land lived King Treble with his nine children—four princesses and five princes. But it was so difficult for him to remember the names of his family name with which they had been christened, that he decided to call each by the first letter in his name. "How easy," said the king, "for the names of my four daughters, F, A, C and E, spell a word 'FACE' and the names of my five sons, E, G, B, D and F, stand for a motto which it would be wise for each to remember, 'Every Good Boy Does Finely.'"



THE BEAUTIFUL CASTLE OF MUSIC

And as everyone so called them, in time their real names were forgotten. Thus it is that to this day they are known only as Princesses F, A, C and E and Princes E, G, B, D and F. And the old king had built four roads leading to his wonderful castle, which was on a high cliff overlooking all the valley below. "These roads," he said, "I will name for my four daughters, the Princesses F, A, C and E, and between each I will cause to be built a great wall, which I will name for my five sons, Princes E, G, B, D and F, for it is meet that a lady be guarded on either side by her knight, and that in truth is what this entrance shall signify to all my kingdom. And so the roads were built. On either side of the lower road F.

G wall → F road
E wall → F road

ran the great walls E and G, and just above lay A road

B wall → A road
G wall → A road

guarded by walls G and B; then C road

D wall → C road
B wall → C road

guarded by walls B and D, and to the top, E road

F wall → E road
D wall → E road

guarded by walls D and F.

Guarding the entrance to all the roads was a very odd and wonderful gateway that looked something like this:

and at the end of the roads were two strong bars || that guarded the castle entrance. Something like this,

||

this beautiful roadway looked, but on the plans the old king sketched for his builders or architects they looked like this, and that's what we will use—the king's old sketch, which is really was nothing more than five lines and four spaces.

F wall → E road
D wall → E road
G wall → A road
B wall → C road

Now old King Treble was a kind father, and ruled but in many ways his children and his subjects thought his ideas queer; but in these things he humored him, as he was now a very old man. One of the queerest of these was that his sons and daughters should approach the castle grounds only by walking along the road or wall named for her or him.

At this point I would say to my little charge, "Let's pretend we're the Princess, and see which one of us can enter the castle grounds the most often by getting on the right road. We'll each have twenty tries."

Then I would call the name of anyone of the four Princesses. If I said Princess A, for instance, I would point to the second road, then I would let her hear the Princess there. A little black dot (.) represented a Princess. If she pointed to any other road than the Princess could not remain. Whoever could get the Princesses on the right road the greatest number of times was the winner.

Then we tried seeing who could get the Princesses to guard the Princesses by walking along the right walls the greatest number of times. Of course, we always used the king's map because it was so very simple. First, I would draw a circle and divide it into nine parts. The four white parts were named for the Princesses and the five black parts for the Princes, and we each would shut our eyes in turn and say, "Princess or Prince, which one, which, shall it be?"

Then we tried seeing who could get the Princesses to guard the Princesses by walking along the right walls the greatest number of times. Of course, we always used the king's map because it was so very simple. First, I would draw a circle and divide it into nine parts. The four white parts were named for the Princesses and the five black parts for the Princes, and we each would shut our eyes in turn and say, "Princess or Prince, which one, which, shall it be?"

Then we tried seeing who could get the Princesses to guard the Princesses by walking along the right walls the greatest number of times. Of course, we always used the king's map because it was so very simple. First, I would draw a circle and divide it into nine parts. The four white parts were named for the Princesses and the five black parts for the Princes, and we each would shut our eyes in turn and say, "Princess or Prince, which one, which, shall it be?"

Prince or Princess

And wherever the pencil point rested, that Prince or Princess must be played on her correct road or on his own wall leading to the castle.

During the week, of course, the game could be played with mother and dad or playmate Eleanor or a number of little playmates. It would be loads of fun seeing who could win. So that each playmate could be checked I left a copy of the king's map with the correct names of the four roads and five hedges and at the bottom the words

Princesses—F A C E
Princes—Every Good Boy Does Finely

Princesses—F A C E
Princes—Every Good Boy Does Finely

"If at the next lesson," I would tell my little charge, "you can get the king's children on their right paths to the castle twenty times, the old king will come forth to greet them and they will be ready to tell you just what is going to happen to each Prince and Princess next."

Almost invariably the child played the game so many times that week that when the next lesson came, the Princess and Prince almost always found their right places. Like a beloved treasure, the king's map, the game was literally almost worn out. Expectant and shiny-eyed she would await me, eager to show me that she could play the game without mistakes and eager to know the rest of the story. In fact, I often found the child so eager to play that she would tell me, "Who's Got the Button?" or some other popular

But we played the game on the piano. The four roads were named for the Princesses F, A, C and E, and the five sons for the Princes E, G, B, D and F. The king's old sketch, which is really was nothing more than five lines and four spaces.

"The latest novelty in Moscow was the orchestral concert without a conductor," reports a Russian musician, Alexei Archalansky, to a *Musical America* reporter. "This does not arise," he says, "because of a lack of leaders as one might suppose, but rather because of the very competition. There is a great deal of music given—in fact there are so many concerts that the novelty was invented to gain a hearing. The ensemble of sixty or more players follows the lead of the concert-master. About fifteen rehearsals are necessary to gain coordination. I have heard the *Sixth Symphony* of Beethoven performed in this way."

Why not? The conductor is a comparatively modern invention, anyway, and his importance is a good deal exaggerated by amateurs who are swayed by his glittering personality at the symphony concert, unaware that his best work is done at the rehearsals. The conductor rose to stellar heights in the days when the complicated scores of Liszt, Berlioz and Wagner were ahead of the capabilities of the average performer of that period. The average standard of technique among modern symphony orchestra players is far higher than it was sixty, or even thirty years ago. Every first-class symphony orchestra contains artists who would have been "phenomenal" technicians in the days of Liszt and Paganini. In view of this, fifteen rehearsals for a Beethoven symphony seems rather exorbitant. In America the expense of so many rehearsals would be prohibitive.

The felt on your piano hammer is, in all probability, wool felt. The industry has tried for years to find something superior to wool for this purpose but nothing has ever been found. Indeed, there is no good second according to the *Piano Trade Magazine*. Cam's hair will felt but it is not believed to be any better for the purpose than fine sheep's wool.

A QUICK LIBRETTIST

Bellini, composer of *Sonnambula* and many other delightful operas, owed much of his success to a fortunate collaboration with the poet Romani. The two were well suited to each other, owing to the facility with which they poured out their effusions. As an instance of this, an incident related by Dr. T. L. Phipson in his book, "Voice and Violin," is interesting.

Bellini, it seems, was not quite satisfied with the words of a *fina* in the opera, *La Straniera*. "Romani wrote a fresh verse but it was no better than the first. At last Bellini sat down at the piano.

"Listen," he said, "this is what I want—I want something like this,"—and he played for some time a brilliant improvisation. When he had concluded he turned to his companion.

"There," he said, "that is the style of thing I want you for."

"And there are your words," interrupted Romani, flinging him a rough copy of verses which he had written while Bellini was playing. The result was the well known air, "Or sei pago o cie!" in the *Straniera*.

Bellini had a special gift for melodies which lose none of their charm even in these days of highly spiced music. In his day, as now, had critics who complained of the simplicity of his style; to one of whom Cherubini aptly retorted, "Such melodies as Bellini writes need no other accompaniment than that he gives them."

Music is at once the product of feeling and knowledge, for it requires from its disciples, composers and performers alike, not only talent and enthusiasm, but also that knowledge and perception which are the result of prolonged study and reflection.

Berlioz.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive
and Interesting

Conducted by A. S. GARBETT

PEN PORTRAIT OF A GREAT MUSIC TEACHER

LOUIS M. PARKER, dramatist and author of *Fonander Walk*, began his career as a musician and studied under Sir William Sterndale Bennett at the Royal Academy of Music. Bennett, the friend of Mendelssohn and Schumann, is undeservedly neglected these days and deserves the following remarkable tribute paid him by his former pupil.

"A spare man, not tall, yet giving some impression of height by the proportion of his build and by the extraordinary impressiveness of his head. Graceful hair, black streaked with grey. A fair, broad forehead with a certain feeling of strain about it, as though there were constant neuralgia. Dark, piercing, yet kindly eyes with a merry twinkle and sympathetic and humorous wrinkles in the corners. The great beauty of the face lay in the finely chiselled nose, mobile to every impression, and now and again melting into a smile that lighted up the whole face and made you love the man without a word spoken.

"The influence of his mere external personality on the impressionable young artist

who surrounded him is indescribable. I believe there was not one of us who would not gladly have died for him, who did not worship him and look upon him as being set apart. To me, at any rate, he seemed holy, beautiful, adorable.

"How did he teach? I think he taught chiefly by personal influence, by the outflow of his exquisite mind. You lost certain things when you came before Bennett, by the mere fact of being in the same room with him. Vulgarity, for instance, and roughness. You felt you were in the presence of a man, who without any kind of art, with a capital A, did really and truly move in a higher sphere than the ordinary man, and that there was a man for whom the best was none too good. His memory was a storehouse of music and the range of his knowledge embraced every composer from Palestrina to Weber and Spohr. I fear we often led him by judiciousness and exaggeration to the piano to play to him, and watch those delicate fingers. I was an experience never to be forgotten."

EXIT THE ORGAN-GRINDER

Has the street-organ definitely gone from our midst? It was recently the writer's mission to explore the streets of a big American city which has its full share of Italians. At no point was the raucous and familiar old sound to be heard.

It is easy to lament the "good old days," but we doubt if anybody seriously regrets the strident music-machine on wheels which, up to a decade or so ago, was the chief purveyor of popular music. The huffy-gurdy of times further back was perhaps more tolerable—good enough, at any rate, to inspire one of Schubert's best songs. But in more recent times the street-organ was a cacophonous nuisance.

What has become of it? The end of our journey supplied the answer, for sitting in a small restaurant we picked up the evening paper and found a whole page given over to "Radio Music" and pages more of advertisements for phonographs and player-pianos. Other pages, devoted to the movies,

promised first-rate organ recitals and popular symphony orchestras on all sides.

There are plenty of musicians who turn up their noses and plug their ears at "Jazz." Let them ask themselves, however, if on the whole we are not much better off in these days, musically speaking, than ever before in the world's history. It is not enough to say that Jazz is bad; to approximate its value you must compare it with the worst music of former days—the raucous street-organs, the itinerant "German bands," and their low-grade music with its eternal Toot, Dominant and Sub-dominant harmonies and greasy "barber-shop" chords.

Modern popular music is often well-written even if trivial in character. And it is immensely better orchestrated, better played; and all people-rich and poor alike—have immensely improved opportunities of hearing the best music along with it. We need waste no tears on the defunct "street-music."

MUSIC IN JAVA AND BORNEO

By Frederick Bartholomew

The native musicians play on gongs which are tuned to the Javanese scale of five tones. The rhythm is a peculiar one, so alluring that you cannot keep your feet still, and a weird idling is added by the muffled beat of the tom-tom. There is no more fascinating music in the world than that produced by the natives of Borneo. It has Hawaiian melodies beaten right off the map and would put jazz in the shade in no time.

The music of modern France, although few people know it, was largely influenced by the Javanese. I consider Debussy one of the greatest of French composers. He spent long hours in the Javanese temple at the Paris World's Fair, and you can find traces of the influence of these visits all through his most famous compositions. Our own Maymown used to play the scale at times, but he undoubtedly got his

inspiration from the American Indians, and the most exquisite music of Grieg shows this five-tone peculiarity. Svan Hømmann, a Scandinavian composer, with a Norwegian mother and the wild strain of Erin on his paternal side, was thoroughly fascinated by the Javanese music and used their scale in many of his most interesting works. He is not so well known in America, but his compositions are well recognized in Europe.

The music of Borneo is even more delightful than that of Java. It has an almost barbaric splendor and a sensuous strain which would make a wooden image of an ancient dance. I would like to see it popular in America, and when it is once introduced, the dancing craze will be back upon us with all its old vigor, and jazz, which is so often hideous, will hide its head in shame.—Music.

THE ETUDE

HOW A STEEL MAGNATE
REGARDS MUSIC

THE following article is taken from the New York Globe. It tells the story of Charles M. Schwab, whose interest in music has been lifelong:

"I believe profoundly in music as an element in every well-ordered life. As a means of cultivating the spiritual side of our natures in the strain and stress of modern business and industry good music has immense value. It is at once an inspiration, a refreshment, and a joy.

"Doubtless the degree to which music means all this to me is due to the fact that I have known and loved music from my earliest years. Everybody in our family was musically inclined. Myunts were choir singers. My sister Cecilia of St. Joseph Motherhouse at Greensburg, Pa., is director of music there. I remember playing a reel organ when I was so small that somebody had to help me work the pedals. My feet didn't reach. One time I played the organ in church for my grandfather, who was choirmaster and a stern man. My nose began to itch. I managed to keep my hands on the organ keys until a rest pause came in the music. Then I rubbed my nose vigorously. Some of the boys in the congregation saw me and laughed, whereupon my grandfather gave me a cuff over the head. He was a stern man.

"Now, when you learn to love music early in life, as I luckily did, you have a possession that is priceless. The possibilities of musical traditions and opportunities to sign are shown at Bethlehem, where the Bach Choir under Dr. Wolle is making a real contribution to American music. I count it a privilege to help this enterprise. Our male chorus in the plant at Bethlehem under Mr. Watkins offers opportunities for men singers, as has the Bethlehem Steel Band for ten years under Mr. Weingartner for workers who can play. Those who can't sing or play can hear and enjoy. Unquestionably these musical activities have proved an enrichment in the lives of our men and their families.

Never Too Late to Learn

"I say to my friends that it is never too late to learn to appreciate music. But without doubt the best time is in youth. That is why I am so heartily in favor of beginning with our girls and boys at the music school settlements. That is when the tastes are formed. If you develop the children for the lighter order of desires and loves, that's the way they'll grow up. I don't believe in rushing a child, but I do believe in the kind of a home in which a child, or a plant, or an animal grows up. I know that if the home is for the beautiful, if the parents are idealistic. God-fearing, beauty-loving, patriotic, generous, sacrificing souls, the children are more apt to be that way, whereas if they are vulgar, atheistic, selfish, grasping individuals, it is more than likely that the children will tend in that direction. So with music, so with the other arts. Begin young—show the way, love the art, let the little ones hear lovely music—and that's how they'll develop in maturity. If you begin early enough and persist long enough we shall succeed in making the American people a great musical nation.

"I believe in music and musicians and music-loving people; in fact, I am confident that, with the spread of the art, there comes a spread of the greatest idealism. Music engenders ideals. Ideals are what we need more and more in this country."

"Rubinstein never played a thing twice alike on the same evening. The mood of the artist is so changeable that he may think one way now and five minutes later he will think differently."

Prof. Michael Hambourg.

THE ETUDE

WITHERED ROSES NOCTURNE

An expressive reverie in modern style, with contrasting moods. Grade 4.

Andante M.M. $\text{♩} = 64$

IRENE MARSCHAND RITTER

CAUCOUNNE CAPRICE

L. J. OSCAR FONTAINE, Op. 156, No. 7

In ballet style, with much freedom of tempo. Grade 4
Allegretto M. M. ♩ = 108

THE ETUDE

ENTRANCE OF THE GUESTS THE CHRISTMAS TREE

NIELS W. GADE

A jolly little holiday march,
with interesting harmonies. Grade 3

FRAGMENT

from the "UNFINISHED SYMPHONY"

FRANZ SCHUBERT

The second theme from the first movement of this immortal work is one of Schubert's loveliest inspirations. Grade 4.

Allegro moderato M.M. ♩ = 108

Copyright 1922 by Theo. Presser Co.

OLD LAVENDER

REVERIE

In lighter drawing-room style. The running work in single notes and in thirds and the grace-notes will afford good practice, Grade 3.

Andante M.M. ♩ = 96

M.L. PRESTON

Copyright 1920 by Theo. Presser Co.

* From here go to the beginning and play to *Fine*, then play *Trio*.

British Copyright secured

POLONAISE

from "MIGNON"

Arr. by W. P. MERO

This brilliant and popular number lends itself well to four-hand transcription. Play with grace and abandon.

AMBROISE THOMAS

SECONDO

Moderato risoluto M.M. ♩ = 92

mf

Fine

THE ETUDE

THE ETUDE

Arr. by W. P. MERO

POLONAISE

from "MIGNON"

AMBROISE THOMAS

PRIMO

Moderato risoluto M.M. ♩ = 92

Fine

SECONDO

THE ETUDE

Musical score for the Second part of "The Etude". The score is written for piano and features a variety of musical techniques including triplets, sixteenth-note runs, and dynamic markings such as *sf*, *p*, *mf*, and *dim.* The key signature changes from one flat to two flats, and the time signature is 3/4. The piece concludes with a double bar line and a repeat sign.

THE ETUDE

PRIMO

Musical score for the First part of "The Etude". The score is written for piano and features a variety of musical techniques including triplets, sixteenth-note runs, and dynamic markings such as *sf*, *p*, *mf*, and *dim.* The key signature changes from one flat to two flats, and the time signature is 3/4. The piece concludes with a double bar line and a repeat sign.

INTERMEZZO À LA MAZURKA

An idealized mazurka, bold in rhythm and fanciful in conception. Grade 5

CARL WILHELM KERN, Op. 407

Tempo di Mazurka M.M. ♩ = 112

p
una corda
cresc.
dim.
Fine
mf
ten.
Meno mosso
delicamento
ten.
accel. e cresc.
cresc.

calmato
cresce accel.
rit.
a tempo
ten.
mf
cresc.
D.C.

BANJO CAPRICE
INTRODUCING PLANTATION AIRS

A characteristic imitation, weaving in fragments of some of the good old tunes. Grade 3½

Moderato M.M. ♩ = 108

R.S. MORRISON

a tempo
mf
rit.
f
mf
Fine
mf
f marcato
a tempo
ten.
D.C.

PRELUDE MELODIQUE

This composer is not usually placed in the front rank but he was one of the most wonderful technicians who ever lived. This *Prelude*, simple and unaffected as it is, serves to display his insight into the tone color of the instrument. The graceful leading melody is much enhanced by the handling of the inner voices. This number may be played on the organ without any alteration whatever. Grade 4.

C. V. ALKAN, (1813-1888)

Molto vivo M.M. ♩ = 108

Copyright 1922 by Theo. Presser Co.

CABIN DANCE

Pickin' on de banjo,
Underneath de moon,
Old Uncle Ephraim,
Strummin' out a tune;

Lit'l pickaninnies
Dancing, every one,
Glory Hallelueya!
Ain't we having fun?

Cross right hand over left. Grade 2.

Allegro M.M. ♩ = 112

Copyright 1922 by Theo. Presser Co.

WILLIAM BAINES

British Copyright secured

1922

Etude Prize Contest

FOR
PIANO SOLOS--VOCAL SOLOS
ANTHEMS :: PART SONGS
\$1,000.00 in Prizes

WE TAKE pleasure in making the following offer instituting our new ETUDE PRIZE CONTEST, being convinced of the real value of a contest of this nature in arousing a wider interest in composition and of stimulating the efforts of composers. In this contest all are welcome without restrictions of any kind and we can assure the contestants of a respectful hearing and an absolutely impartial final judgment.

ONE THOUSAND DOLLARS

will be divided among the successful composers in the following manner:

PIANO SOLOS

CLASS 1.	For the three best Concert or Drawing Room pieces for piano solo	
FIRST PRIZE	.....	\$75.00
SECOND PRIZE	.....	50.00
THIRD PRIZE	.....	25.00
CLASS 2.	For the three best Intermediate Teaching Pieces for piano solo	
FIRST PRIZE	.....	\$75.00
SECOND PRIZE	.....	50.00
THIRD PRIZE	.....	25.00
CLASS 3.	For the three best Easy Teaching Pieces of any style for piano solo	
FIRST PRIZE	.....	\$50.00
SECOND PRIZE	.....	35.00
THIRD PRIZE	.....	15.00

VOCAL SOLOS

CLASS 1.	For the three best Sacred Solos	
FIRST PRIZE	.....	\$75.00
SECOND PRIZE	.....	50.00
THIRD PRIZE	.....	25.00
CLASS 2.	For the three best Secular Solos	
FIRST PRIZE	.....	\$75.00
SECOND PRIZE	.....	50.00
THIRD PRIZE	.....	25.00

CHORUSES

CLASS 1.	For the three best Anthems for Mixed Voices	
FIRST PRIZE	.....	\$50.00
SECOND PRIZE	.....	35.00
THIRD PRIZE	.....	15.00
CLASS 2.	For the three best Part-Songs for Mixed Voices with piano accompaniment	
FIRST PRIZE	.....	\$50.00
SECOND PRIZE	.....	35.00
THIRD PRIZE	.....	15.00
CLASS 3.	For the three best Part-Songs for Treble Voices in two or three parts with piano accompaniment	
FIRST PRIZE	.....	\$50.00
SECOND PRIZE	.....	35.00
THIRD PRIZE	.....	15.00

CONDITIONS

Competitors must comply with the following conditions:

The contest will close December 1, 1922.

The contest is open to composers of every nationality.

All entries must be addressed to: THE ETUDE PRIZE CONTEST, 1712 CHESTNUT STREET, PHILADELPHIA, PA., U.S.A.

FOR THE ETUDE PRIZE CONTEST.

The name and full address of the composer must be written upon the first page of each manuscript submitted.

Only the classes of compositions mentioned above will be considered. Do not send Duets, Organ Pieces, Violin Pieces or Orchestral Works, etc.

Involved contrapuntal treatment of themes and pedantic efforts should be avoided.

No restriction is placed upon the length of the composition.

Compositions which have been published shall be eligible for a prize.

Compositions winning prizes to become the property of the Publishers, of ETUDE MUSIC MAGAZINE and to be published in the usual form.

ETUDE MUSIC MAGAZINE, Phila., Pa.

THIEDORE PRESSER CO., PUBLISHERS

Please mention THE ETUDE when addressing our advertisers.



To gain and retain the charm of a perfect complexion

EVERY day—regularly—treat your skin with Ingam's Milkweed Cream. More than a face cream, more than a cleanser, Ingam's Milkweed Cream, you will find, will soon soothe away old traces of redness and roughness—soon banish annoying little blemishes.

Ingam's Milkweed Cream has an exclusive therapeutic property which serves to "iron-out" wrinkles, the slight lines of the skin. Used faithfully, it will bring to you, just as it has to thousands of attractive women, the matchless charm of a fresh wholesome complexion. At your druggist's—50c and \$1.00.

Musicians—Ingam's Milkweed Cream rubbed into the finger tips will soften hardens and toughness—will keep for your fingers the sensitiveness that pianist or violinist must have.

Send a dime for Ingam's Beauty Purse

40 Tenth Street Detroit, Michigan

Canadian residents address F. F. Ingam Co., Windsor, Ontario

Ingam's Milkweed Cream



THE BRAMBACH BABY GRAND

A LITTLE jewel of a grand piano that takes up no more space and costs but little more than an upright piano. For all its daintiness, it is rich in tone, with a clear, sweet treble and sonorous bass. It adds distinction to any home and meets the requirements of the most exacting musician. Displayed and sold by leading merchants everywhere.

Priced at \$635. F.O.B. New York

FILL IN AND MAIL THE COUPON

Brambach Piano Company

Mark P. Campbell, Treas.

640 West 49th St. New York City

Please send me paper pattern showing size of the Brambach Baby Grand.

Name

Address



Why Great Artists Are Choosing Brunswick—exclusively

Without exception the internationally acclaimed artists of the New Hall of Fame have chosen Brunswick for which to record exclusively—a tendency so marked in musical circles that Brunswick now is looked to for the premiere recordings of the great artists of today.

That is because, by means of exclusive methods of recording and reproducing, Brunswick brings phonographic music into the realms of higher musical expression. Brunswick records are known as the *clearest in the world*. A difference so great as to be amazing.

The Brunswick Phonograph, presenting a method of reproduction obtainable in no other make of instrument, achieves perfect rendition of the so-called "difficult tones," attaining even Soprano High C without slightest mechanical suggestion, "rattle" or vibration.

Hear The Brunswick and you will hear the supreme in phonographic music—a revelation.

B R U N S W I C K
P H O N O G R A P H S

Are you giving your Children all the advantages?

The New Hall of Fame of Concert and Operatic Artists

—a cultural influence, which, because of its trifling cost, no mother can afford to deny her children

Because of financial restrictions, there may be some advantages which you cannot provide for your children.

But a fundamental appreciation of good music is not one of them. And it, after all, is probably the greatest—the one advantage which reflects itself unmistakably as a mark of culture the world over.

This offers you the opportunity to give it to your children on a common-sense plan. And at so trifling a cost you will scarcely note it.

The New Hall of Fame

World critics have recently acclaimed a New Hall of Fame—great concert and operatic stars of today, succeeding those of yesterday.

Their work represents the musical history of today. Foremost educators are urging its importance as an educational influence in every home where there are children.

Among their recordings are the world's classics, rendered with the marvelous virility of interpretation which inspired great critics to acclaim them.

Now we offer these master recordings on double-faced records—a radical departure from the old "single-face" celebrity records. Each record thus has two selections. And by such famous artists as Leopold Godowsky, Danise, Claire Dux, Huberman, Eily Ney, Richard Strauss, Mario Chamlee, Florence Easton, Theo Karle, Williams, Tiffany and others—the great stars of today.

A representative record library—invaluable from an educational standpoint—can be quickly and economically obtained in this way. A record or two every week and soon you will have one.

It marks a first step in Brunswick's nationwide movement, in collaboration with foremost educators and authorities, to place best music within the reach of every American home.

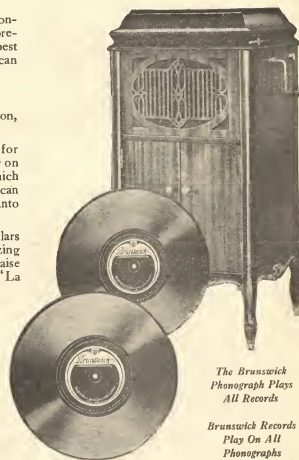
Where to Hear Them

For detailed information and demonstration, see your nearest Brunswick dealer.

All these artists record exclusively for Brunswick. And Brunswick records play on any phonograph. Hence, regardless of which make of phonograph you may have, you can bring the whole New Hall of Fame into your home.

We urge you to obtain all the particulars without delay. Hear Godowsky's amazing pianoforte rendition of Chopin's "Polonaise Militaire", Huberman's soul inspiring "La Capricieuse".

Hear Florence Easton, Danise, Mario Chamlee, the three great stars of the Metropolitan Opera at their best—on the world's clearest phonograph records. And let your children live with them, so that in later life they can take their place, without embarrassment, among people of broad culture.



The Brunswick Phonograph Plays All Records

Brunswick Records Play On All Phonographs

THE BRUNSWICK-BALKE-COLLENDER CO.
CHICAGO NEW YORK CINCINNATI TORONTO

© B. H. C. Co., 1922

P H O N O G R A P H S
A N D
R E C O R D S

AMERICA'S MOST OUTSTANDING PIANO WORK

The Original of all the Graded Courses of Piano Studies

STANDARD
GRADED COURSE OF STUDIES
IN TEN GRADES

Compiled by W. S. B. MATHEWS

Price, \$1.00 Each Grade

One Hundred Thousand Students Annually are Now Using This Work with Splendid Results. Adopted as a Part of the Curriculum of the Standard Conservatories and Institutions of Learning Throughout the Whole Country

This is the first and best compilation of studies culled from the works of all of the world's greatest writers and pedagogues, all selected with extreme care and brought together in logical and progressive order.

This is a work of to-day, not of the past; since, in addition to the imperishable things of the past, the gems of modern thought and inspiration are being added continually, each volume being enlarged for that purpose. The active advice and coöperation of many of the world's greatest teachers and players have been, and are being, enlisted in this compilation.

It has been said that "Imitation is the sincerest form of flattery." Hence, *The Standard Graded Course* having

become a household musical word in America, it is but natural that many other courses, series, etc., should spring up from time to time; but in spite of all this, *The Standard Graded Course* continues to grow both in use and in popularity. No imitation ever equals or supplants the original.

Although this course is complete in itself, from the very beginning up to artistic perfection, it may be used also as the basis for the most exhaustive study of piano music; since each volume contains carefully prepared lists and directions for expanding and supplementing the work of its respective grade.

The Standard Graded Course may well be used as the back-bone of any legitimate method or system of piano instruction.

WHAT EACH GRADE DOES

GRADE ONE. After learning note names and values and the names of the keys, the young student may make the first approach to the key-board with this volume, thereafter finding all needed material for first grade work.

GRADE TWO. Introduces the Scale and the various touches, together with elementary phrasing and expression.

GRADE THREE. Enlarges upon the preceding, introducing the Arpeggio, elementary chord-work, and an advance into style and interpretation.

GRADE FOUR. Introduces octaves and more advanced passage-work. Classic writers represented are Bach, Handel, Mendelssohn; modern writers are Schumann, Jensen, Heller, Henselt, Schytte, Lack and others.

GRADE FIVE. The Trill is featured in this volume, also more extended arpeggio-work. But, best of all, an interesting advance is made into polyphonic playing. Bach, Handel, Mendelssohn, Schumann, Saint-Saëns are represented, together with the famous pedagogues Czerny, Leeschhorn, Döring, Hünten, Wolf and others.

GRADE SIX. Wonderfully interesting musically, with more advanced modern technique well to the fore. The writers range from Bach and Cramer to Chaminade and Rimsky-Korsakov.

GRADE SEVEN. Develops velocity and dexterity in more rapid passage playing.

THESE VOLUMES and the supplementary material listed in each volume for every educational contingency, can be obtained from any music store anywhere for the regular list price and subject to the best professional discounts, or any or all of the ten volumes or the supplementary material will be sent for examination and comparison to any interested teacher subject to return, with no cost but that of postage. The volumes are well printed on good paper, strongly and durably bound for hard usage but sold at our usual large professional sheet music discount.

All Tending to Develop the Best of Technic and Musicianship with a Minimum of Trouble

Melodious, Interesting and Stimulative Throughout

THEODORE PRESSER CO., Publishers, Philadelphia, Pa.

THE ETUDE

A dainty waltz movement containing certain features which will serve to render it popular at the present time. We refer more particularly to the *arpeggio* treatment. Grade 3 1/2.

ROSY LIPS
VALSE NOVELETTE

OCTOBER 1922 Page 691

PIERRE RENARD

Allegro capriccioso



Tempo di Valse lente M. M. ♩ = 54



FIRE-FLIES

THE ETUDE

In characteristic style, with modern passage work. Grade 4.

Allegretto M.M. = 108

CHARLES HUERTER

Copyright 1922 by Theo. Presser Co.

*From here go back to ♯ and play to *Fine*, then play *Trio*.

British Copyright secured

THE ETUDE
TRIO

SERENADE

Arr. by Preston Ware Orem

For the application of the principle of 2 against 3, this is the finest example to be found.

E. SCHUBERT

a) Sustain the Bass, the right hand light and guitar-like. b) All triplets must be even. In the 3 against 2, drop the 2nd eighth-note of the left hand lightly, between the 2nd and 3d eighths of the triplets.

Edited by
Cv. STERNBERG

The tempo of this piece—frequently overhastened—should be slow enough to allow every “finesse” to assert itself and become plainly noticeable. Grade 5.

DANCE OF THE REED PIPES

P. I. TSCHAIKOWSKY

THE ETUDE

Andantino M.M. ♩ = 72

p leggiero *delicato* *ten.* *mf* *ten.* *ten.* *mp* *p sempre staccato e leggiero* *mf* *p* *cresc.* *f espress.* *dim.* *mf* *ten.* *mp* *p delicato* *mf* *mp* *mf* *p* *ten.* *ten.* *mf* *cresc.* *f* *leggiere e staccato* *ten.* *ten.* *Fine*

THE ETUDE

pp *poco rall.* *D.S. al Fine* *supra.*

PHYLLIS GAVOTTE

J. E. ROBERTS

A graceful dance movement in the style of a modern gavotte. Grade 3.

Commodo M.M. ♩ = 108

mf *cresc.* *f* *mf* *Podsimile* *cresc.* *f* *Fine* *TRIO* *mf* *rit.* *(D.C.)* *a tempo* *cresc.* *poco rit.* *Age of Trio* *rit.* *D.C. Trio*

THE NIGHT SONG

This tuneful and expressive number was originally written for the organ but as arranged by the composer, for violin and piano, it was even more effective. Should the "double-stops" prove troublesome, the lower notes may be omitted throughout.

GEORGE S. SCHUBERT

GEORGE S. SCHULER

Andantino

Violin

Piano

Sul G

mp

mf

molto rall.

a tempo

f cresc.

ff

poco rall.

poco dim. erit.

ff

fin

Coda

Fine

Con spirito

poco a poco rit.

D.S. al Fine

Tempo I.

BERCEUSE

EDGAR A. BARRELL

Regis. { Sw. Oboe Gedeckt-Trem. (*ad lib*),
Gt. Dulciana (or Ch. Dulc.)
Ped. Bourdon, to Gt. (or Ch.)

⁹ A₂ movement is especially suitable for a *Berceuse* but one seldom meets it in organ music. Mr. Barrell, who has written such admirable anthems is seldom heard from as an instrumental writer. This tuneful number will afford opportunities for tasteful registration.

Andante M.M. ♩ = 54

Gt.to Ch

Andante M.M. 64

Manual

Pedal

Sw.

Sw.
(Ch.)
Gt.
off Sw. Oboe add Vox Humana Ch. or Gt.

Ch.
Sw.
Sw. Salicional
alone

BEAUTIFUL LAND OF MY DREAMS Words & Music by CHARLES C. BLOUNT

The wonderful land of His promise is beautifully portrayed. A sacred song for any service.

Andantino
mp con espressione
Some-times I sit in the gloam-ing, And
Some-times I seem to have en-tered The

mf poco rit.
dream of that land of rest, Some-times my fan-cies go roam-ing, A - far in the glow-ing west, Be-
heav-en-ly gates a - jar, And I can hear sweetest sing-ing, Voic-es that come from a - far,

mf poco rit.
a tempo
yond the sun's sink-ing glo-ry, Drift-ing a-way in the blue, Wing-ing on high to E - ter-ni-ty, The
Sweet-er than all earth-ly mu-sic, Naught have I heard to com- pare, Fill - ing the skies with a mel-o-dy, A

dim. e rit.
a tempo mp
land where all dreams come true. Oh beau-ti-ful land of my dreams, Love-ly be-yond com- pare,
mel-o-dy won-drous and rare.

colla voce
pp a tempo
poco cresc.
Wea-ry and foot-sore, the pil - grim, Shall find E - ter-ni-ty there, There are the mansions of glo - ry,
poco cresc.
cresc. poco a poco

dim.
p rit. ad lib. pp
There are the life-giv-ing streams. Won-der-ful land of His prom-ise, Oh beau-ti-ful land of my dreams.

dim.
p colla voce pp

To Betsy
LAUGHING ROSES
 PIERROT'S MORNING SONG

Words and Music by
JAMES FRANCIS COOKE

Before playing this brilliant concert song, read all the marks of expression and then observe them carefully.

Presto

mf rit. *pp molto rit.* *Presto* *ff* like fire-works

mf *allegretto* *mf* *pp* *lightly* *p* *Ped. simile* *poco rit.*

climb o'er the door way, Wake my Col - um - bine;

a tempo

Ope thy por - tals, come join the blos - soms, Dear - est sweet - heart

a tempo

allargando *rit.*

mine. Rose - time comes but once a year,

Piu mosso *allargando* *rit.*

a tempo *rit.* *p much quicker*

Youth is ours to - day, my dear. Rob - in sings of

a tempo *rit.* *fading away* *a tempo* *allegretto*

Win - ter past, Driv - en snow - and ice - y blast; But

a tempo

now the blos - soms are o - p'ning a - gain And mu - sic bursts forth in the

Allegro *M.M. = 98* *slower ad lib.*

shad - owed glen. For Win - ter is gone for an - oth - er year. Col - um -

brilliant, but not forced *l.h. 2.*

bine, Col - um - bine, the ros - es are laugh - ing, A - wake,

colla voce

Maestoso

wake! June now is here.

colla voce *Presto*

LULLABY

LOUISE SIDDALL

A twilight song. A violinist can easily find an obbligate in the accompaniment.

Moderato
molto legato

p *a tempo*
Shad-ows all steal-ing o'er
Through the long hours of the

p *rit. e dim.* *a tempo*
land and sea, While I keep watch o'er thee. While I am sing-ing a lul-la-by,
dark, still night, An-gels of love and light, Hov- ring a- round thee, their vig-ils keep,

mf
Close thy bright blue eye. Wrapt in a slum-ber so sweet and deep, Peace-ful-ly shalt thou sleep.
Whilst thou art lost in sleep. So off to dream-land a-way we'll float, All in a slum-ber-boat.

mf *crca.* *mf with a rocking motion*
Noth-ing shall harm thee, for I am near, So there is noth-ing to fear. Lul-la-by, rock-a-by,
Safe, snug and warm, far a-way from harm, Noth-ing shall ba-by a-larm.

mf *dim.*
Sleep my dear, Sleep, sleep, sleep. Rock-a-by, lul-la-by, Moth-er is near, So sleep, sleep.

mf *p* *pp* *ppp*
sleep. Rock-a-by, Lul-la-by, Sleep, sleep, sleep.

mf *p* *pp* *ppp* *morendo*

Make Your Pieces Your Friends

By Hermann Spielter

Instructor of Theory: Gertrude, please tell me the name of the piano piece which you are now studying. It might give me a clue to show the effect of Major and Minor moods.

Gertrude: I have been studying a Serenade for three weeks.
Teacher: There are many Serenades: e. g. Schubert's, Pienre's, Moszkowski's, etc. Which one do you mean?

Gertrude: I don't know.
Teacher: What key is it written in?

Gertrude: I don't know.
Teacher: In what time is it written?

Gertrude: I'm sorry, I don't know.
Teacher: Playing the beginning of Moszkowski's Serenade.

Gertrude: (excited) Yes, Professor, that's my piece.

Teacher: What do you know about it's composer, Moritz Moszkowski?

Gertrude: I never heard the name before; is he a local musician?

Teacher: No, my good girl, Moszkowski was born in Breslau, Germany, lived in Berlin most of his life and has made Paris his residence for many years. He is now 67 years old, and has been reported starved owing to conditions created by the war. Many of his American friends and admirers gave a testimonial concert for him in Carnegie Hall, New York.

Gertrude: Now I remember; I read that

fifteen pianists played that night, but I could not recall the reason why they did it.

Teacher: How ridiculous! you remember the number of people who played, but remember nothing of the purpose of the concert. Furthermore, for weeks you have been playing a piece and have the music before your eyes daily but know absolutely nothing about it or its composer. Tell me one thing; I suppose you know the names of all your friends?

Gertrude: Surely I know them, I also know their addresses and phone numbers.

Teacher: And I suppose you are interested in their relatives?

Gertrude: Most assuredly, I must tell you I have a girl friend and she just told me about her sweetheart.

Teacher: That will do! Now try to find the same interest in your music pieces. Learn all the details, get acquainted with the characteristics of the composer, his nationality, when he lived, what he wrote besides the piece you have under your fingers. Then you will extend your knowledge of musical literature and history. Make your music pieces your true friends and you will have them for a lifetime.

Gertrude: I am going to follow your advice for I see that you are absolutely correct.

Teacher: When are you going to start?

Gertrude: I'll start to-day.

Horace Scores a Singer

S. M. C.

HORACE, the wise old satirist, born 65 B. C., who was so alive to the faults and follies of all classes of men, not forgetting even his own, says:

"This fault is common to all singers, that when in the company of their friends they cannot be induced to sing without a great deal of coaxing, but having once begun, nothing but a positive command will make them stop."

He then cites the case of a certain Tigellius, one of his contemporaries, who has this fault. He had a fine voice, and a courtly and pleasing address. But despite these characteristics and his artistic attainments, he was so stubborn, that not even Caesar Augustus could make him sing against his will. But when he was in the mood he would sing *Io Bacche* from the beginning to the end of the entertainment, now at a high pitch, then in deep sonorous tones.

There was no uniformity or stability in that man's character. Often you might see him run as though an enemy were pursuing him; then again his gait was slow and dignified, as though he were carrying the sacred offering of Juno. One day he had two hundred servants, the next only two. (Evidently he was singing high-priced concerts to be able to hire two hundred servants.) At one time he

would boast of his friendship with kings, and shortly after, he would beg a mere pittance for food, and a toga to protect him from the cold. If you would have given him a million sesterces, in five days there would have been nothing in his coffers. He would sit up all night till the very morning, then he would snore during the entire day. Never was any man so inconsistent with himself.

After this awful indictment of poor Tigellius, Horace asks: "What about yourself? Have you no faults?" Then follows a violent invective against those who see the mote in their neighbor's eye, and fail to see the beam in their own. This sudden turn and the attempt to palliate the weakness of Tigellius shows that Horace had a soft spot in his heart for the art of music and its votaries.

Happily singers of our day belong to a highly respected profession, which frowns upon buffoonery and frocks and antics of any kind. Eccentricity is no longer looked upon as a sign of genius, and a modern Tigellius would not likely find a Horace to direct a powerful satire against the inclination of those persons who put a bad construction upon the actions of others, and exaggerate the faults which they perceive in their character or disposition.

"Please Register My Etude"

A short time ago we printed a letter from one of our many friends in South Africa. Here is one which has just come from the heart of India.

"Last year I missed two copies of THE ETUDE which were evidently lost in the mail. I am sending sixteen shillings for my subscription. Please let me know how much more money it will take to have each number of THE ETUDE registered. I love THE ETUDE MAGAZINE. There is none to beat it and really each copy seems to be more interesting than the last. I think I should be lost without it."

Lucknow, India.

The enthusiasm of "Etude" friends is and always will be the biggest factor in our splendid success.



Boudoir Upright

This dainty, companionable, Upright is our smallest and least expensive, yet it is essentially a musician's piano. Not a dollar spent on it for display nor a penny spared which could add to tone quality, structural integrity or intrinsic worth.

IVERS & POND PIANOS

bear a name of recognized worth which is our pledge to the musical world that whether smallest Upright or largest Grand, they are of but one quality—the finest.

More than 500 Conservatories and Schools and 70,000 American homes use and endorse the IVERS & POND.

Write for our complete catalog of Grands, Players and Uprights, with valuable information to buyers.

How to Buy

Wherever in the United States no dealer sells them we ship IVERS & POND pianos from the factory. The piano must please or it returns at our expense for railroad freights both ways. Liberal allowance for old pianos in exchange. Attractive easy payment plans.

For catalog and full information write us now.

Ivers & Pond Piano Company

141 Boylston Street
BOSTON, MASS.

FREEDOM OF INFORMATION ACT

Professional Directory

EASTERN **THORPE** HARRY COLIN, 430 W. 119 St., N. Teacher of Singing. Complete course of voice thru the understanding of Nature's Vocal Law.

ALBERT CARL, Violin instruction from rudiments to highest artistic perfection. Advanced pupils prepared for concerts and recitals. **VIRGIN** Mrs. A. M. Piano School and Conservatory

BEECHWOOD Conservatory Dept. Strong faculty of ten teachers. Jank-

AMERICAN CONSERVATORY TO Instru
Fame, Voice, Organ, Violin, et
Wm. J. Wall, Ch

COMBS 1927-81 S. Broad St. Philadelphia, Pa.

DUNNING beginners. Normal Training Classes
Carr Louise Dunning, 8 W. 42th, N. Y.

EDDY ADDA C. Normal Teacher, Teacher's Training
Classes in Danning System of Improved Music
Study. Leebstink's Technic. Catalog free.

CINCINNATI Conservatory of Music
Established 1862. High School and High School. (Twentieth)

FABRI Concert and Upright. 1820 Arcene st., W.
354 W. 168th St., N.Y. City Airmails mailed

COLUMBIA SCHOOL OF MUSIC
Clara Osborne Reed, Director
809 E. Wabash Ave., Ch.

GILBERT vocal students in Piano and the Harmonic foundation. The Seymour School of Musical Re-Education, 57 W. 48 St.,

DETROIT CONSERVATORY OF MUSIC
1000 Students. 50 Teachers.
1613 Woodward Ave. Detroit.

GILCHARD: ARTHUR de-SINGING,
[from Rudiments to

GOUGHAN, J. H. Professional Musician; Musicologist; Lecturer, 72 Huntington Ave., Boston, Mass.

HAWTHORNE *Leontine Method*
Potdam, N. Y.

KRIENS CHRISTIAAN Composer-Violinist
Studio: Carnegie Hall
Suite 303, New York City

MOULTON Mrs. M. R. Piano Instruction
Studio—Sternberg School
10 E. 18th St. Philadelphia

WESTERN INSTITUTE OF MUSIC AND
MATIC ART. Robert Wall, DI
1073 Ogden St., Denver, Color

SOUTHERN
SOUTHERN CONSERVATORY OF MUSIC

BRYANT Gilmore Ward Bryant, Dir. Nat'l All Degreee Conferred Durham, N.C.

RIESBERG **CONVERSE COLLEGE**
 Dept. of Music School of Music
 Scharwenka Lt. Head Piano
 Dept. N. Y. School of Music and
 Arts, 437 Fifth Ave., Tel. 4292 Murray Hill, N. Y. C. C. Mayfair, Spartanburg

The World's Greatest Piano Method **MASTER SC**

10

A Guide for Teachers

Practical Hints on Material That Aids in Making Teaching Success

Start the Child Beginner With

BEGINNER'S BOOK—School of the Piano-forte—Vol. 1

By THEODORE PRESSER PRICE, \$1.00
This is a genuine "first reader" for the piano. It is without doubt the most extensively used elementary piano instruction book and covers in a most pleasing and thorough manner the first grade of study up to, but not including, the scales. Large notes are used and the grading is so gradual that the pupil advances without encountering difficulties being introduced at the wrong time. Little pieces and duets included in the work serve to entertain as well as reward the child for progress.

First Study Can Be Pleasingly Varied With

FIRST GRADE STUDIES for the PIANO-FORTE

By L. A. BUGBER PRICE, \$1.00
This set of studies is unusually popular and has on its own merits attained success. All the exercises are original and are practically melodious pieces with teaching points. Some have accompanying text. These studies may be taken up after the first few preliminary lessons.

GENERAL STUDY BOOK

By MATTHEW BILBO PRICE, 75 Cents
A very interesting collection of material for elementary students. Little solo and duet pieces serve to teach many important things to the young pianist.

MUSICAL PICTURE BOOK

By OCTAVIA HUDSON PRICE, 75 Cents
As soon as the elements of notation have been learned this set of pieces, printed in special large notes, will be found very helpful. They are short, tuneful and have accompanying text.

VERY FIRST DUET BOOK

PRICE, 75 Cents
There are not teacher and student duets, but are for two students in the elementary stages. Each number is a gem and many teachers have proclaimed this a long-needed volume.

Works for Continued Progress in First Grade

STANDARD GRADED COURSE OF STUDIES—Grade 1

By W. S. B. MATTHEWS PRICE, \$1.00
This "original" graded course has been the "backbone" of thousands of music teachers' curriculums and, although it is well to start the child student with an elementary instructor before taking up these more serious studies, the first grade of these studies may be used to start the other pupils. The material is chosen from the best of the best composers and the pupil completing the first volume has been introduced to scale and chord study.

STUDENT'S BOOK—School of the Piano-forte—Vol. 2

By THEO. PRESSER PRICE, \$1.00
For the child this is the logical sequel to the "Beginner's Book." It takes up the subject just where the "Beginner's Book" stops and progresses through various phases of technique to a complete treatment of the scales up to and including four sharps and four flats.

Pieces in Sheet Form for the First Grade

VERY EASY			EASY		
Cat. No.	Price		Cat. No.	Price	
9629 Dance of the Fairy Queen	30	Bugber	16578 Pile and Drum Brigade	30	Spaulding
16579 Dronning Poppen, Spaulding	30		16578 Gralla Crown	30	Spaulding
1664 Turtle Dove	30	Baseman	2262 Your Lost Closer Waltz	30	Spaulding
16641 Beginning to Play	30	Boile	11165 Come and Play	30	Sevall
6482 Aisy Painter	30	Simor	16582 Sweet Lander	30	Spaulding
7273 I Begin	30	Wally	6718 Iris	30	Remard

ANY OF THIS MATERIAL MAY BE HAD FOR EXAMINATION THROUGH THE "ON SALE" PLAN

Works Covering in Detail Various Phases of Study in a Number of Grades

NOTATION

Spelling Lessons in Time and Notation
By MATTHEW BILBO PRICE, 25 cents
An excellent work that teaches notation through the spelling of words. The time signatures and note values are also covered.

SCALES

Mastering the Scales and Arpeggios
By JAMES FRANKS COOKE PRICE, \$1.50
A complete and exhaustive treatment that enables the teacher to start scale study with very young pupils and carry it on to the highest degree of proficiency with advanced pupils.

Touch and Technique Part II—The Scales

By DR. WM. MASON PRICE, \$1.00
Touch and Technique is one of the most remarkable works for piano. There are four

parts, and every teacher should know this complete system of technique. In Part II the scales are rhythmically treated.

OCTAVES

First Studies in Octave Playing
By THEO. PRESSER PRICE, 80 cents
Short studies that can be taken up by pupils in the second and third grade.

Octave Velocity

By JAS. H. ROGERS PRICE, \$1.00
Short exercises covering all forms of octave work. Ranges about 1 to 6.

Octaves and Chords—New Graded Part 6

By I. PHILIPP PRICE, \$1.00
An exhaustive treatment arranged in a logical and progressive order by a master of piano technique.

The Second Grade of Study

STANDARD GRADED COURSE OF STUDIES—Grade 2

By W. S. B. MATTHEWS PRICE, \$1.00
At this stage of study the pupil begins to move more freely and easily about the keyboard, and accordingly the material in "Matthews Second Grade" takes a new range. The pieces are original and each is included for a purpose. Many suggestions are given as to work progress.

Second Grade Piano Collections

STANDARD GRADED COMPOSITIONS—Grade 2

Compiled by W. S. B. MATTHEWS PRICE, 75 Cents
The various pieces in this album have been selected for their educational value as well as for their tunefulness and other attractive musical qualities. The pieces are in all styles and altogether the collection furnishes valuable second grade teaching material that can be readily used in conjunction with the *Standard Graded Course*.

YOUNG PLAYERS' ALBUM

Seventy numbers for the pianoforte. They are printed from special large plates and therefore it was possible to include so many. This is one of the best obtainable compilations of easy piano pieces for teaching or diversion.

SOUVENIRS OF THE MASTERS

By GEO. L. SPAULDING PRICE, \$1.00
Famous melodies are here reproduced in a simplified form. Altogether there are twenty-seven numbers, each giving a well-known melody by some great classic or modern writer, preceded by original introductory material by Geo. L. Spaulding. Vene ad lib. adds to the pieces.

Pieces in Sheet Form for the Second Grade

Cat. No.	Price	Cat. No.	Price
4183 Flying Saucer	30	7235 Rose Petals	30
16294 At the Dining Room	30	16253 Little Indian Child	30
16112 A Dance in the Village	30	7647 Waltz of the Flower Fairies	30
7779 June Morning	30	14123 Nardorum	30
12916 The Soldier's Song	30	16054 At the Fair	30

The Third Grade of Study

STANDARD GRADED COURSE OF STUDIES—Grade 3

By W. S. B. MATTHEWS PRICE, \$1.00
In the third grade the pupil is ready for something a little more pretentious, and the selection of studies in this grade of *Matthews* will cover the ground. These studies are at once melodious, musical and pianistic.

Third Grade Collections for the Piano

Standard Graded Compositions, Grade 3	Price	Popular Parlor Album	Price
Popular Home Collection	75	Album of Favorite Compositions by H. Egermann	75

Pieces in Sheet Form for the Third Grade

Cat. No.	Price	Cat. No.	Price
8922 No Surrender March	30	16597 Dance of the Chimes	30
7193 June Roses	30	16561 America Victorious	30
6708 Sweet Lander	30	8599 Twilight Song	30
7131 Iris	30	4050 Matsushita	30

Enjoy the convenience of this plan. Teachers may select numbers from any of our lists and catalogs or we will cheerfully make up packages covering desired grades. Numbers not used are returnable.

TRILLS

Daily Trill Studies
By JAMES H. ROGERS PRICE, \$1.25
Any student of intermediate grade having satisfactorily completed this work should possess a clear, well-rehearsed trill.

The Trill—New Graded, Part 7

By I. PHILIPP PRICE, \$1.00
A compilation of original and selected studies for the execution of the trill.

PEDALS

Pedal Book
By DR. J. M. BLOSE PRICE, \$1.00
A systematic study system for the proper use of the pedal. Can be used in the second year of study.

TIME DIFFICULTIES

Playing Two Notes Against Three
By C. W. LINDEN PRICE, 30 cents
A practical solution of an often rhythmic problem.

Exercises in Time and Rhythm

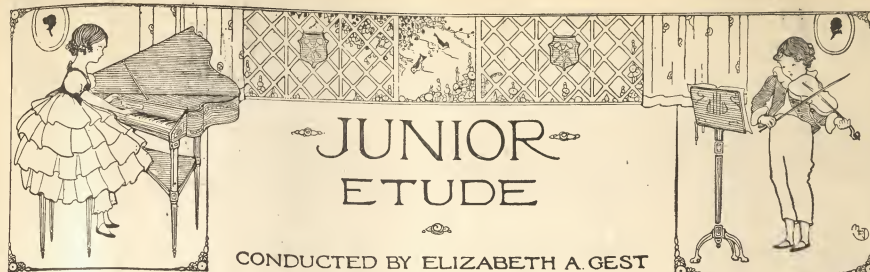
By E. A. REPLEY PRICE, 60 cents
These exercises include almost every possible problem in rhythm.

Rhythm and Technique

By M. GREENWALD PRICE, \$1.25
A valuable set of studies (grades 2-3), covering many special features, such as triplets, double notes, staccato, syncopation, etc.

Studies in Syncopation

By A. SARTORI PRICE, \$1.25
An excellent set of studies for pupils in grades 3 and 4.



Miles and Miles for Lessons

RECENTLY THE JUNIOR ETUDE received a letter from Carolyn Sherman, age 13, who lives in the state of Washington. She ended up her letter by saying that she walked EIGHT MILES every time she took a music lesson! Think of that. Lining four miles away from your teacher and being willing to walk there and back every week for a music lesson. People who take the trouble to do things like that are the ones who are apt to find success

"Well," said Betty, after returning from the children's orchestra concert, "I certainly did enjoy that concert and I knew so much about it. All those good brass and wood instruments that they seemed like old friends. In fact I knew much more about them than I did about the strings," she added, as she curled herself up in the big chair.

Betty and the Stringed Instruments

"Well," said Betty, after returning from the children's orchestra concert, "I certainly did enjoy that concert and I knew so much about it. All those good brass and wood instruments that they seemed like old friends. In fact I knew much more about them than I did about the strings," she added, as she curled herself up in the big chair.

strings have you" asked the little girl. "Well, you see, owing to my size, some allowances are made and sometimes I have three and sometimes I have four, but no one seems to mind," and Betty was surprised to find Bass-viol so agreeable, for he did look stern at first.

"But you knew all about me, did you not?" asked a violin that was standing right in front of her. "Oh, I know a little about you," answered Betty. "Very little. I know that you are called Violin, and that you are very popular."

"Thanks," answered the violin, for even instruments like to be told that they are popular, you know. "But you do not know how many strings I have," teased the violin. "Five," answered Betty. "Wrong," corrected the violin, "only four, and they are G, D, A, E, the G being the first G below middle C." "And what is the difference between first violin and second violin?" asked Betty, becoming very much interested. "Absolutely none," answered the violin. "We are twins, but we generally play different notes, that's all."

"You see, I have two orchestras. I have them both so well; but when I have to choose between the two I really cannot tell."

"The music is the falling rain. When thunder comes I tell my dolls to dance. The thunder is the drum."

The Music Lesson

By Frances McColin

I love to hear the orchestra
Play overtures and suites,
And I love the instruments
Quite plausibly from our seats.

I love to hear the violins
And watch the drummer play,
And often with the whole sweep through
That it was concert day.

The whispering wind and rustling leaves
To me are like the strings—
The oboes, flutes and clarinets
Are oboes, flutes and things.

But when the Springtime comes again,
I have another orchestra,
And I love to hear it.

You see, I have two orchestras.
I have them both so well;
But when I have to choose between the two
I really cannot tell.

The music is the falling rain.
When thunder comes I tell my dolls to dance.
The thunder is the drum.

Great Composers

Who would you name as the dozen greatest composers? You should have their names at your "fingers' ends," as the saying is, and not have to stop and think for a while before you could mention any one of them; or like a girl who was once asked to name ten famous composers. Now of course you know better than to suppose that Victor Hugo or Flaubert were the same kind of composers; and you would probably laugh at any one who made such a blunder, but who would you put on your list?

Think that for a minute before you finish reading this, and see if you can name at least ten composers in the following order: more or less, and name at least one composition of each composer.

First comes Bach, then Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Chopin, Wagner, Verdi and Brahms. You should not only be able to name something of each one, but also recognize it when you hear it, and also play a little bit of the music. Then if you want your list to include some later names, you might add Tchaikovsky, Gounod, Puccini, Rimski-Korsakoff, Corelli, Franck and Mahler; and you should know what nationality each one is. There is much to learn in music besides just learning to play a "tunes," and these little things will help your general musical education.

Letter Box

DEAR JUNIOR ETUDE: This is the first letter I have written for the JUNIOR ETUDE. It is so good to read the work of my life. I have a talent for music and like to study. I am going to study music and have my pupils give me a position to be My ambition is to compose and play my own pieces.

From your friend,
BEATRICE WHITE (age 12), Ark.

Junior Etude Competition

The JUNIOR ETUDE will award three pretty prizes each year for the newest and best original stories or essays and answers to puzzles. Subject for story or essay this month: My Favorite Song. Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete. All contributions must bear name, age and address of writer, and be received at the JUNIOR ETUDE office, 1712 Chestnut Street, Philadelphia, Pa. before the tenth of October. Names of prize winners and their contributions will appear in the issue for December. (Please put name and age on left hand upper corner of paper and address on right upper corner of paper, and do not use each of each of paper used.) Do not use type-writers. Competitors must comply with all of the above rules.

IF I WERE MY TEACHER

(Prize Winner)
You can't very well be a pupil without having a teacher; so you can see that a teacher is as important as a pupil, and a pupil's future depends largely on what the teacher teaches and how he teaches. If I were to be my own teacher, I think I would have to be very careful to prevent mistakes; and I think I would have all I could about the music I am interested in. I would benefit more than if a teacher told me. Pupils sometimes do not feel satisfied with their progress, but if you were your own teacher you would have no one to blame but yourself. After all, a teacher is very important, and if we do not have an opportunity to study with a good teacher, we should try to teach ourselves as well as we possibly can.

Christine Daugh (Age 14),
(Christine forgot to give her address).

IF I WERE MY TEACHER

(Prize Winner)
There are several things that I would do if I were my teacher. One of the things would be to organize a music club in the school to promote a greater interest among the pupils. Also more pupils would become interested in music and take lessons from the teacher. I would have a music pupil make a scrap-book. In it I would have them put the names of the great composers and their names put some of the pieces that he had composed. I should like to write and tell you about my own musical experience. When I was about three years old I used to sing, or at least make an effort to do so. I began to hum tunes, and when I was five I made my first public appearance at the Elk's club, singing with my mother.

Elma Ledwith (Age 14),
Wash.

IF I WERE MY TEACHER

(Prize Winner)
If I were my teacher, I think I should be very, very happy. My teacher is a sweet person, and I like him very much. He has a great deal of knowledge of music. He has studied music since he was seven years old. At sixteen he played the organ in church. She has been a teacher for a number of years. This knowledge of music that would make me happy. But since I am not my teacher, I have the consolation that if I keep on trying, practice regularly every day, try never to miss a lesson and put my heart and soul into my work, I will some day be able to claim accomplishments like hers for my own.

Marjorie Hooper (Age 14),
New York.

Honorable Mention for Composition

Ammele Deveder; Mary Frances Doepfers; Bessie Fulcher; Mildred Moore; Hannah Roth; Evelyn Nobles; Marguerite Mucciano; Margaret Davies; Armonthe Schulte; Gertrude R. McKay; Pearl Irons; Blossom Jordan; Phoebe J. H. Harris; Glen Allouf; Anna Brosseau; Violet Harris; Dorothy Davis; Annie Katherine Dendron; Leola Kate; Margaret E. Newland; Ethel Miller; Helen E. Thayer; Gertrude Blossom; Irene Janet Nelson; Pauline Melanson; Rhoda D. Lund; Kathryn Kaugler; Dorothy E. Pearl; Virginia Anderson; Helen Rich; Doris Turner; Ingegar Kloppen; Agnes Edeline Platt; Dorothy Smith.

Letter Box

DEAR JUNIOR ETUDE:

I have organized a junior music club which consists of sixteen members. The time of our meetings is the second and fourth Saturdays of each month. We will soon be federated.

Some of you may find it hard to keep up all the pieces which you have studied since the beginning of the year. I have found that by playing all of them every Saturday I am able to keep them all so that I really enjoy playing them. I hope this may prove helpful to some of you who have been in the same difficulty.

Our club finds THE ETUDE of great benefit to it.

Your friend,

LILLIE WILSON, MISS.

Puzzle Corner

Answer to last month's puzzle—MOZART. There was a slight misprint in the puzzle; the 7 came before the R, but nearly everyone noticed the misprint and solved it. The prize winners are—Bessie Brown (Age 11) N. Y., Margaret Dunbar (Age 14) Ill., Sylvia Robinson (Age 14) N. Y. Honorable mention for puzzle—Eva Denbrook; Norma LaRue; Thompson; Joe Hunt; Helen Miller; (undecided) Scott; Anna Brown; Katherine McTucker; Miriam Tilton; Helen Preley; Elva Becker; Louise Sholar; Hildagard Archer; Helen R. Shaker; Emma Lee; Daisy Armstrong; Irene Ivy Kirk; Alice M. Blawie; Arthur Abramson; Ruth W. Bennett; Virginia Anderson; Charles E. B. Burie; Eunice Fingler; Lillian Perry; Joseph Laumann; Mary C. Goring.

Instrument—Puzzle

STARTING any place in the square, move in a straight line in any direction and find the name of a musical instrument. How many instruments can you find? F T E N R O C K P A L R X N I O I V A L U E O R G A N I T E M T X N X H O I C P U E B O A L U X E L M U R D R A G X T O J N A B P X

Mother Goose Orchestra

Little Bo-peep
Has left her sheep
To learn the violin.
She runs up the scale
When she is called.
That makes the others grin.

Letter Box

DEAR JUNIOR ETUDE:

I thought I would like to write and tell you about my own musical experience. When I was about three years old I used to sing, or at least make an effort to do so. I began to hum tunes, and when I was five I made my first public appearance at the Elk's club, singing with my mother.

SPRING'S APPROACH

THREE CHARACTERISTIC PIECES
For the Pianoforte
By G. F. HAMER

19328 Pearly Willow 30
19327 The Wind Break 30
19326 Spring's Awakening 30

WOODLAND FANCIES

FIVE CHARACTERISTIC PIECES
For the Pianoforte
By M. L. PRESTON

19300 Golden March 30
19301 Blue Bird's Lullaby 30
19302 The Hummingbird 30
19303 The Hummingbird 30
19304 Wild Dances 30

PRESTON, M. L.

19301 Silver Wings, Violin 30
19302 Song of the Sparrow 30
19303 The Hummingbird 30
19304 Happy-Go-Lucky 30
19305 March 30

PIPE ORGAN

19306 Happy-Go-Lucky 30
19307 March 30

THEODORE PRESSER COMPANY

ESTABLISHED 1883
1710-1712-1714 Chestnut Street
PHILADELPHIA - PENNSYLVANIA

THE MOST RECENT MUSIC PUBLICATIONS

A LIST OF

Piano Solos and Duets, Songs, Pipe Organ Numbers, Pieces for Violin and Piano, Choir and Chorus Music

When Ordering any of these Publications it is only necessary to mention "Presser Catalog" and give number

Any of these new issues cheerfully sent for examination

PIANO SOLOS

Cal. No. Composers Gr. Price

19327 Nightmare 3 50
19328 Nightmare 3 50
19329 Nightmare 3 50
19330 Nightmare 3 50
19331 Nightmare 3 50
19332 Nightmare 3 50
19333 Nightmare 3 50
19334 Nightmare 3 50
19335 Nightmare 3 50
19336 Nightmare 3 50

FOUR HANDS

19337 Nightmare 3 50
19338 Nightmare 3 50
19339 Nightmare 3 50
19340 Nightmare 3 50
19341 Nightmare 3 50
19342 Nightmare 3 50
19343 Nightmare 3 50
19344 Nightmare 3 50
19345 Nightmare 3 50
19346 Nightmare 3 50

TWO PIANOS—EIGHT HANDS

19347 Nightmare 3 50
19348 Nightmare 3 50
19349 Nightmare 3 50
19350 Nightmare 3 50
19351 Nightmare 3 50
19352 Nightmare 3 50
19353 Nightmare 3 50
19354 Nightmare 3 50
19355 Nightmare 3 50
19356 Nightmare 3 50

SONGS

19357 Nightmare 3 50
19358 Nightmare 3 50
19359 Nightmare 3 50
19360 Nightmare 3 50
19361 Nightmare 3 50
19362 Nightmare 3 50
19363 Nightmare 3 50
19364 Nightmare 3 50
19365 Nightmare 3 50
19366 Nightmare 3 50

SACRED SONGS

19367 Nightmare 3 50
19368 Nightmare 3 50
19369 Nightmare 3 50
19370 Nightmare 3 50
19371 Nightmare 3 50
19372 Nightmare 3 50
19373 Nightmare 3 50
19374 Nightmare 3 50
19375 Nightmare 3 50
19376 Nightmare 3 50

MUSICAL RECITATION

19377 Nightmare 3 50
19378 Nightmare 3 50
19379 Nightmare 3 50
19380 Nightmare 3 50
19381 Nightmare 3 50
19382 Nightmare 3 50
19383 Nightmare 3 50
19384 Nightmare 3 50
19385 Nightmare 3 50
19386 Nightmare 3 50

VIOLIN AND PIANO

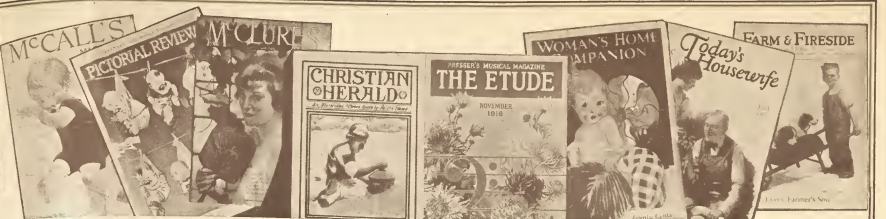
19387 Nightmare 3 50
19388 Nightmare 3 50
19389 Nightmare 3 50
19390 Nightmare 3 50
19391 Nightmare 3 50
19392 Nightmare 3 50
19393 Nightmare 3 50
19394 Nightmare 3 50
19395 Nightmare 3 50
19396 Nightmare 3 50

PIPE ORGAN

19397 Nightmare 3 50
19398 Nightmare 3 50
19399 Nightmare 3 50
19400 Nightmare 3 50
19401 Nightmare 3 50
19402 Nightmare 3 50
19403 Nightmare 3 50
19404 Nightmare 3 50
19405 Nightmare 3 50
19406 Nightmare 3 50

THEODORE PRESSER COMPANY

ESTABLISHED 1883
1710-1712-1714 Chestnut Street
PHILADELPHIA - PENNSYLVANIA



A MAGAZINE CLUBBING OFFER WHICH WILL NOT APPEAR AGAIN

YOUR LAST CHANCE to subscribe for the ETUDE MUSIC MAGAZINE and your favorite fiction at prices which will amaze you.

ORDER TO-DAY AND SAVE MONEY! This Offer Expires November 10th, 1922

ETUDE MUSIC MAGAZINE \$2.00 Both \$2.65
Picture Review . . . 1.50 you save .85

ETUDE MUSIC MAGAZINE \$2.00 Both \$2.25
Pathfinder (the big weekly) 1.00 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$2.65
People's Home Journal 1.25 you save .60

ETUDE MUSIC MAGAZINE \$2.00 Both \$2.10
Farm and Fireside 50 you save .25

ETUDE MUSIC MAGAZINE \$2.00 Both \$3.25
Modern Priscilla 2.00 you save .75

ETUDE MUSIC MAGAZINE \$2.00 Both \$3.50
Christian Herald 2.00 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$3.25
Little Folks 2.00 you save .75

ETUDE MUSIC MAGAZINE \$2.00 Both \$3.25
Delineator 2.00 you save .75

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
American 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.15
McClure's 3.00 you save .85

ETUDE MUSIC MAGAZINE \$2.00 All \$4.35
Modern Priscilla 2.00 you save .85
McCall's 1.00 you save .50

ETUDE MUSIC MAGAZINE \$2.00 All \$5.20
Christian Herald 2.00 you save 1.30
American 2.50 you save 1.30

ETUDE MUSIC MAGAZINE \$2.00 Both \$5.00
Mentor 4.00 you save 1.25

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Youth's Companion 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$3.50
Collier's 2.50 you save .75

ETUDE MUSIC MAGAZINE \$2.00 Both \$3.50
American Boy 2.00 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Youth's Companion 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

ETUDE MUSIC MAGAZINE \$2.00 Both \$4.00
Everybody's 2.50 you save .50

Do Your Christmas Shopping Early.
Magazine Subscription Gifts May Be Ordered Now With Subscription to Start Any Time You Desire.

ETUDE MUSIC MAGAZINE

THEODORE PRESSER CO., Publishers

1710-1712-1714 Chestnut Street :: Philadelphia, Pa.

Quote: "Cheerful, interesting, and well combined Magazines."

TINDALE MUSIC FILING CABINETS

"A Place for Every Piece; Every Piece in its Place"



STYLE KB



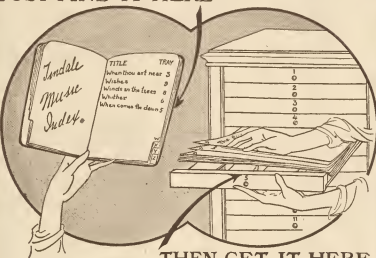
STYLE GXV

YOUR SHEET MUSIC
Kept the Right Way



STYLE E

JUST FIND IT HERE~



THEN GET IT HERE

Instantly Accessible
Orderly
Dust Proof
Safe



MAHOGANY OR OAK
\$20.00 to \$200.00

Over 7000 now in use by Artists, Teachers, Schools,
Convents, Professional Musicians and Music Lovers.
Made in a variety of artistic Styles and many Sizes.

ON DISPLAY AT YOUR DEALER'S
Have the convenience of this filing method demonstrated

—OR SEND FOR—
ILLUSTRATED CATALOGUE OF DESIGNS No. 1.

**Tindale Cabinet
Company**

159 West 57th Street, New York



STYLE G

DEALERS

Ann Arbor, Mich.
University Music House
Baltimore, Md.
G. Fred Krasz Music Co.
Battle Creek, Mich.
Chas. E. Root Music Co.
Birmingham, Ala.
Mr. Chalifoux
Boston, Mass.
Boston Music Co.
Olive Dixon Co.
Brooklyn, N. Y.
Frederick Loewer & Co.
Buffalo, N. Y.
Denton, Cottier & Daniels
Chicago, Ill.
Lyons & Healy
Clayton F. Summy Co.
Cincinnati, O.
Willis Music Co.
Detroit, Mich.
Griswold Brothers
Elmira, N. Y.
Mc. Doyle Music Co.
Erie, Pa.
A. L. Le Jost
Fayetteville, N. C.
W. F. Blount
the beginning of the year. I have
studied the beginning of the year. I have
that by playing all of the
really enjoy playing
prove help
have been able to
highly a Schirmer Music Store, Inc.
Milwaukee, Wis.
Wm. A. Kaun Music Co.

DEALERS

New Castle, Pa.
Warner's Music Shop
New Orleans, La.
Louis Grunewald Co., Inc.
New York City, N. Y.
Arson's Music House
Chas. H. Dixon & Co.
G. Schirmer, Retail
Oklahoma City, Okla.
Frederickson-Kroh Music Co.
Pasadena, Calif.
Wilson Music Co.
Pawtucket, R. I.
Melikish Music Co.
Philadelphia, Pa.
Thos. Fesset Co.
Pittsburgh, Pa.
Vollwein Brothers
W. H. Witt Music Co.
Portland, Maine
Cressey & Allen
Portland, Oregon
Mack's Music House
Pueblo, Colo.
Silver State Music Co.
Reading, Pa.
Fangen's Music House
Richmond, Va.
The Cofey Co.
St. Louis, Mo.
Saxtetter Piano & Music Co.
San Francisco, Calif.
Henry Grobe
Sherman Clay & Co.
Seattle, Wash.
Woods Music Co.
Springfield, Ill.
The Music Shop
Syracuse, N. Y.
Clark Music Co.
Toronto, Canada
Nordheimer Piano & Music Co.
Yountstown, Ohio
Warner's Music Shop

ns Furnished
ity on Any De
ations Co.